James H. Doyle on Municipal Theaters

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

MAY 5, 1917 PRICE TEN CENTS

OLGA PETROVA

Developing a New Drama in America

THIS WEEK'S MIRROR COVER

Pictured on the cover of this week's Mirror is Olga Petrova, known to the public as an emotional actress of rare power on the stage and in photoplays. It is not generally realized, however, that this brilliant woman's achievements extend beyond the range of acting. Besides winning something of a reputation as a writer on theatrical subjects, she has a number of poems and songs to her credit.

When Madame Petrova turned her attention to serious drama on the stage, appearing in "Panthea" and "The Revolt," she gained immediate recognition as an actress of distinctive individuality. Her knowledge of stagecraft also was utilized in preparing the productions of these plays.

In the studio she has directed many scenes of the pictures in which she was starred and she has qualified as a photoplaywright. Madame Petrova has returned to the managerial fold of Jesse L. Lasky, who brought her to this country as a vaudeville headliner, and makes her first appearance in a Lasky-Paramount picture as the star of "The Undying Flame," a story of ancient and modern Egypt.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, MAY 5, 1917 — No. 2002

THREATENED TAX CALLED RUINOUS

Theatrical Managers Believe That Business Does Not Warrant 10 Per Cent Charge on Tickets—Diminished Patronage Since America Entered War—Proposed Measure Would Mean Heavier Burden Than Is Carried by Amusement Interests in Any Other Country

While the theatrical managers are not ready to announce, through their organization, the United Managers' Protective Association, what plans they have formulated to oppose the imposition of a stamp tax of 10 per cent. of the face value of all tickets sold to amusement enterprises, which has been proposed as the extra financial burden to be assumed by the theaters during the war, it is known that they are preparing to prove to the members of the Ways and Means Committee of Congress that such a tax will seriously, if not permanently, injure their business. The theater men insist that they are willing and eager to do their share in assuming additional financial responsibility, but they are equally insistent that they should not be called upon unjustly or indiscriminately, at the risk of their enterprises, to pay extra taxes for war revenue.

Patronage Falls Off

"Since the declaration of war, the theaters and hotels report a general falling off in patronage," said a prominent theatrical man to a MIRROR representative. "People who are accustomed to come to New York at this time of the year have abandoned or deferred their trips until they are more certain as to the special need the Government will have for their services. Naturally, the theaters are reflecting this unsettled condition to a marked degree. I doubt, if there are over half a dozen attractions that are playing to profitable business in New York at present."

The theater man explained that a return to prosperity, similar to that which prevailed in London once the immediate war anxieties had subsided, may attend the playhouses here, but he added that the managers should not count too heavily on such a result, particularly if an exorbitant taxation policy is in effect.

Carrying Heavy Burden

"Under a stamp tax of 10 per cent. on all tickets, the theaters in this country would be carrying a greater burden than any other country now at war," he said. "Even in Canada, where a specially high tax system has been imposed upon the theaters, the rate is reasonable as compared to that which it is reported will prevail here. In the Dominion the following policy is in effect: A tax of 1 cent on 10-cent tickets, 2 cents on 25-cent tickets, 3 cents on 50-cent tickets, 5 cents on $1 tickets, and 10 cents on all tickets over $1. Statistics show that in this arrangement the sale of 50-cent tickets is the most seriously affected. Now, if Congress finally includes the 10 per cent. stamp tax on all amusement tickets in the new war tax bill, tickets which at present sell for 50 cents will be placed on sale at 55 cents. People will not pay 55 cents for a seat for which they have been accustomed to pay but 50 cents, as the former figure requires usually that process known as 'breaking a bill.' Continuing with the rate, a $2 ticket will cost the purchaser the tidy sum of $2.20.

Foregoing a Luxury

"Those who favor the proposed taxation scheme declare that the person who can afford to pay $2 for a theater ticket can also afford to pay $2.20, but they forget that any increase of 10 cents on the dollar in amusement tickets creates potential enemies of the theater—people who, after peace is declared, will continue to refrain from theatergoing. The theater is essentially a luxury, and naturally people will forego it if it must be purchased at prohibitive prices.

"We wish to do our share," he said, "to assist the Government in prosecuting the war successfully, and we will unprotestingly accept additional financial burdens provided they are fair and equitable, but we do not intend to be forced out of business, if we can help, it through excessive taxation. And the imposition of a 10 per cent. stamp tax will force a good many of us to put up 'To Let' signs on our theaters."

He declared that theater owners and managers are already subjects of four different taxes—namely, a seating capacity tax, a license tax, a corporation tax, provided their business is incorporated, and an income tax provided their profits are of any substantial character.

HITCHCOCK FOR CENTURY

Raymond Hitchcock is the first star to be engaged by Messrs. Dillingham and Ziegfeld for the new Century Theater show which will be produced early in September. The contract was signed last week. Hitchcock is now the star of Charles Dillingham's production of "Betty," which is having a successful engagement in Chicago. Not only will he be seen in "The Century Girl's" successor, but it is more than likely that he will be a member of the cast of the new revue being planned for production in Cocoanut Grove, the first of June.

OPERA BY BREIL

Joseph Carl Breil, the composer, is at work upon a light opera, entitled "The Legend," which will shortly be presented on the Pacific Coast. This will be the first full-length musical play by Mr. Breil to be produced. He is best known as the composer of the incidental music in "The Climax," a drama which Joe Weber presented several years ago, and "The Birth of a Nation," D. W. Griffith's film spectacle.

EARLY CLOSING OF SEASON

Producers Adopt Policy of Watchful Waiting Until Financial Condition Is More Settled

A watchful waiting policy has been adopted by the theatrical managers and producers in New York, as a result of the war. While Spring productions have not been abandoned to any appreciable extent, it is certain that the present season will be brought to a close far earlier than is the usual custom. Since April 6, the date on which war was declared, there have been but a scant half dozen of new productions, "The Knife," "Peter Ibbetson," "Colonel Newcome," "The Passing Show of 1917," "The Highwayman," and "His Little Widows." Of these, five have been sponsored by the Shuberts.

Lawrence Weber and G. M. Anderson made their second production of the season at the Astor Theater last Monday night, with the presentation of "His Little Widows." The only forthcoming productions announced to date are the "Ziegfeld Follies of 1917," "Hitchie-Coo," the new Raymond Hitchcock revue, which Cohan and Harris will present; "Get Rich Quick Wallingford" and "When Johnny Comes Marching Home."

While the managers are curtailing their activities as far as Broadway is concerned until America's position in the war has become more definite and settled, they are going ahead with their plans of trying-out new plays in nearby cities. Nearly every theatrical firm is represented with one or more plays which are destined for New York next season.

During the first week of the war a general decrease in theater and hotel patronage was noted along Broadway, and the sudden change from a continued period of prosperity caused a disruption in the plans of several managers. Among the attractions which have closed their engagements recently, or are about to close, are dramas and comedies favored by the public.

ALL RESPOND TO COUNTRY'S CALL

Stage Organizations Among First to Offer Assistance to the Government

It is a tradition that the people of the stage are quick to respond to any call of the Government for their services. In the Civil and Spanish-American war, actors, actresses, managers and other forces allied with the theater volunteered their services in great numbers, and their work shed a permanent honor upon their profession. In the present struggle the stage folk are coming forward to an unprecedented degree, and their finely patriotic spirit is proving an example and inspiration to those in other walks of life.

Throughout the country theatrical managers are actively co-operating with the War and Navy departments in the advertising and publicity campaigns for recruits. In various theaters posters urging enlistment are prominently displayed, and members of National Guard organizations have taken up positions in the lobbies and smoking rooms of playhouses to press upon young men the need of enlistment. Charles Dillingham and Arthur Hammerstein have opened recruiting stations in the lobbies of the Hippodrome and the Casino Theater respectively, and the Shuberts have tendered the use of the lobbies of four of their New York houses to the Eighth Coast Defense Corps, N. G., N. Y.

The women of the stage have organized a war relief society which is under the direction of Rachel Crothers, Louise Drew, Eleanor Gates, Mrs. Henry B. Harris, Alice Kauser, Jessie Bonstelle, May Buckley, Minnie Dupree, and others. Mrs. J. Stuart Blackton has turned over her residence in Brooklyn to this organization as a hospital.

The actors' regiment reports a large increase in recruits during the last week. Reginald Barlow is a leading spirit of this organization.

Chauncey Olcott wrote to President Wilson last week from Chicago, offering him one-half his receipts next season for the war fund. He also offered his prize six mule team and complete transport outfit for army service

Tom Richards has made successful application to Col. Roosevelt for a position in the motorcycle corps in the expeditionary force which the latter announces he will raise, if permission is granted by the Government, for immediate service at the front. Thomas A. Wise offers aid to the mothers of actors called to the front.

A report from Washington, states that E. F. Albee, vice-president and general manager of the United Booking Offices, has donated the Beaumere to the service of the Government, and that Manager Robbins of Keith's Theater has advised the President that the services of himself, his staff and employes in the theater are at the command of the Government.

PRACTICAL DIRECTING OF A MUNICIPAL THEATER

Experienced Men and Women, Not Visionaries, Required if Community Institutions Are to Become an Artistic and Financial Success—Radical Differences Exist Between an Organization Such as the Northampton Players and the Ordinary Stock Company

By JAMES H. DOYLE

That small communities are not receiving their due share of meritorious dramatic entertainment is generally conceded. Whether or not the Municipal Theater will supply a solution of the difficulty is an open question, but one of undeniable interest. In the following article James H. Doyle presents a strong plea for the possibilities of the community institution, based on his experience as resident director of the Academy Players in Northampton, Mass.—Ed.

It has been said that "when an earnest group of men and women in any community want a thing badly enough—anything may be accomplished." This applies particularly to the Municipal Theater and Northampton Mass., has the distinction of being the first American city to establish a municipal theater and company—municipal, because it is owned by the city and the support of the company is guaranteed by the city through subscription. The theater was a gift in 1892 of a Northampton citizen, E. H. R. Lyman, and its affairs are governed by a board of trustees, among whom there must always be the Mayor and the president of Smith College.

For years it had its ups and downs, playing from the best to the cheapest road companies, but finally the feeling that the theater was not fulfilling the ideals of the giver, and that the city was entitled to something better, gave impetus to the movement which resulted in a resident company presenting only the plays the patrons want to see.

First Season in 1914

Jessie Bonstelle and Bertram Harrison were secured as managers and the first season opened in January, 1914. The fourth successful season closed a few weeks ago with the people of the city more enthusiastic than ever before and with the prospects for next year very promising. A wide variety of plays have been given to please all tastes and an adequate production arranged for each play.

The motto of the theater has been "Of the people, by the people, for the people," and it seems to fit in every sense of the word. Strangers are very much impressed with the absolute loyalty of the Northampton people to their company, a loyalty which nothing can shake and in which there is much wisdom for the city has received more of the right kind of advertising from the Municipal Theater than from any one institution with the possible exception of Smith College.

Working Out New Schemes

Very naturally mistakes have been made in the handling of the company, but they were minor ones and in no way did they jeopardize its future. The directors were gradually working out a new scheme of things and results came slowly. They came surely, however, and now nothing but folly can do away with a proposition which has attracted attention from all over the country.

When I was offered the resident directorship of the only municipal theater in the United States, it especially appealed to me as I had been negotiating with two other cities on a proposition along similar lines and I wanted to get a closer view of the working out of the idea. I had long had it in my mind and now, after a season's experience with it I think it is the one hope of the small city to get good entertainment at a moderate cost. There is little doubt that if dramatic entertainment is to be permanently continued it will eventually be in the municipal theater.

Many, many arguments can be advanced in its favor, but the two most important are that it keeps out objectionable amusements and it can easily be made "solid" financially by careful

Apeda.

JAMES H. DOYLE.

handling. It must be taken up as a serious business proposition, however, and not as a fad. The reason most of the "toy" theaters have been failures is because they were promoted by wealthy dreamers who knew little of the practical side of the work and usually they fell into the hands of producers who were either incompetent or else used the promoter to further their own ends.

A Big Proposition

A man must have something more than an anæmic idea of the art, in fact he has to have something more than money, a wrist watch and a so-called "artistic temperament" to make any big proposition successful. You residents of the city of fifty thousand inhabitants, you who are dissatisfied with the brand of amusement given at your playhouse, if you earnestly wish for something better you may have it by organizing your own municipal company.

This is not a plea for "stock." In fact the idea cannot be carried out along stock lines, for it must be seeking the original and stock is too imitative. Performances must be more finished in the municipal house and originality must be there if the work is to become artistically significant. The whole problem is in organizing properly. This requires time and at least six months should be taken in selecting a managing director and the associate players.

The managing director must be a man of high ideals and a good constructive knowledge of human nature, he must be artistic and ambitious, his heart must be in his work, he must be practical above all. His own success should depend upon the success of the theater, and he should devote his entire attention to it for it gives opportunity enough to realize his ambition. He must be in sympathy with your higher aims and a community can easily be inspired by the right man, with a zest for dramatic adventure.

Idealists Not Wanted

It is a mistake to get an idealist or a theorist, however, for he is liable to forget the practical things which are so important and he would not win the co-operation of either the actors or the public. The experienced director usually knows where to find the right kind of people to make up his company. One cannot take chances with such an important part of the equipment. He must know their work. The greatest care must be taken in selecting players and they must be known to be earnest students of the drama, those with natural ability and a great desire to develop it.

The ordinary experienced stock players will not do. Some are desirable but not the majority, only those who have some enthusiasm left, those willing to work in order to advance. It is no place for the satisfied plodder who only waits for salary day. It is a pitiful mistake to think a real company can be organized in one or two weeks—it takes six months to get together a company of players suitable for municipal purposes.

I am a great believer in young people for this venture, those who will appreciate the right kind of schooling and who will not be tempted away after a few months by a slightly higher salary, but who will stay for the value of the training they receive. The company should be made up of at least nine very responsible people and there is then room for exceptionally clever amateurs who may gain experience and still deliver something while they are gaining it. Too many amateurs ruin such an organization, however, artistically and financially, for the public that is making such a venture possible must not have their intelligence insulted by miserably bad acting.

Ruining Good Plays

Many very good plays are ruined by bad professional acting, some ordinary plays are made by the excellence of the company, but it is taking a woeful chance when one trusts an important part in any play to an inexperienced player. Your players must have enthusiasm, must be in accord with the management and all must work together to build, build, build.

It is practical to utilize for dramatic ends the large musical and artistic resources of your city and this particular phase of the situation will help in building up a group of people interested in the municipal idea. Then as the idea of a distinctive theater becomes familiarized to them the citizens will develop a local pride which will carry it far. Early selection of plays is of much importance, for the director and committee working with him must have a chance to become familiar with them from every angle.

There are plenty of plays worth while, which will attract attention and be successful from a box-office standpoint. There is also an opportunity from time

(Continued on page 7)

PROMINENT IN REVIVAL OF "THE HIGHWAYMAN"

Copyright, Hubbs.
BIANCA SOROYA.

GRACE FJORDE.

White, N. Y.
JOHN CHARLES THOMAS.

MAKING ART DEMOCRATIC

Robert Edmund Jones Considers Negro Players a New Force on the American Stage

In future years historians of art development in America will record April 5, 1917, as the date on which one of the most significant events in the artistic life of a race took place. For on this date a company of negro players, acting in dramas of negro life, was established at the Garden Theater, under the patronage and management of white people.

With this occurrence alone, the theatrical season of 1916-17 takes on unique importance; but aside from its relation to the theater the presentation of the negro players possesses a potential significance politically, for it marks an attainment of true democracy among the white and colored people of this country in the appreciation and interpretation of each other's lives.

Artistic Emancipation

To Mrs. Emilie Hapgood is due the glory of the artistic emancipation of the negro folk. It was her fine initiative and insight that led to the production at the Garden, and aided by Robert Edmund Jones as the director of the enterprise, she has brought a new and powerful note into the expression of art in America.

"Art will overcome all obstacles—race, color, nationality or what not," said Mr. Jones in discussing the enterprise to a MIRROR representative during a recent performance at the Garrick. "It was because our production expressed art not only in the acting, but in the writing and staging of the plays, that we were able to obtain a theater nearer the theatrical district, and attract night after night men and women interested in the highest development of a part of our national life.

As it concerns the life and problems of the negro in this country, the presentation of Mr. Torrence's dramas seem to me to be of historic significance. A spontaneous movement not unlike that of the neo-Celtic movement of Yeats and Synge and Lady Gregory in Ireland has been given birth, and once we throw down our masks of traditional prejudice we shall begin to acknowledge it."

A Man of Ideas

Here was no poseur, I thought, ostentatious in his pride in being identified with something new and revelatory; here was no manifestation of a wholly commercial spirit grasping the mercenary value of novelty on Broadway, but a man who is endeavoring to express the art of a considerable portion of our population, simply and effectively. He has no message, no propaganda to spread; he is merely an honest and conscientious worker in the cause of artistic progress, and considers himself extremely fortunate to have been selected for a prominent association with the negro players.

"It is my opinion," he went on, "that Mr. Torrence has penetrated into the soul of the negro in these dramas at the Garrick. Perhaps it required a white man, with a white man's perspective, to do this. He has sensed the negro spirit as an essentially tragic one—a spirit which has been seared by age-long intolerance and abuse, and has presented it with fine imagination and appreciation. In truth, he may be called the progenitor of a folk drama. And what stupendous possibilities for significant and interesting folk drama negro life possesses! The field has scarcely been scratched; but our writers, caught in the money-mad maelstrom of Broadway, concern themselves with melodramatic hack work or with superficial observations of country life, designed frankly to amuse Times Square. Before we produce a Synge in this country we must take the dollar sign off art.

Developing a Writer

"The start that we have made here may be the means of inspiring and developing a great writer—a writer with poetic feeling—among the negroes. Already they have given us the only distinctly national music that we have. Their lullabies that have been handed down from the ante-bellum days, their songs of the levees and the plantation fields, possess the racial characteristics of melody and rhythm distinctively and ingratiatingly. No less a composer than Dvorak appreciated their musical genius and his 'New World Symphony' is based upon the songs he heard in the South."

Mr. Jones touched upon some of the practical features of his enterprise.

"We are constantly at work on new ideas for the projection of negro plays, for we intend to continue with the enterprise after we have exhausted our popularity in New York. It has not been definitely decided whether we shall go on tour, though we realize that a tour is quite necessary in helping us to batter down carefully cherished traditions. Should we undertake a tour our production will continue to be the same as that at the Garrick."

Question of Players

"Did you have any difficulty in obtaining players for your company?" was asked.

"Considerable," he replied. "Most of the actors who sought engagements with us were valueless owing to the fact that they had been trained according to the standards of white actors, and such standards were naturally inappropriate for our purposes. Also, the necessity of having players of various degrees of color placed us frequently in despairing attitudes."

Mr. Jones said that as regards the staging of the plays he has attempted to convey throughout a sense of reality.

"To maintain a balance between the old school in which realism was mistaken for reality and the wildly-impressionistic school in which all suggestion of reality was missing has been my object. If a forest is being represented on the stage the audience must have the impression that it is really for the time being in a forest. In other words, I believe, that we can represent life most artistically by improving on life. After all, the theater is the world of make-believe. Therefore, it is our mission to make our audiences believe they are a part of the action and scene on the stage."

L. R. R.

Copyright, Ira L. Hill.

HELEN WARE,
Of "Bosom Friends" Company.

PLAYLET BECOMES A PLAY

A. H. Woods' next production, which will be presented on a preliminary tour shortly, is "Mary's Ankle." It is the work of May Tully, best known in the varieties, and is a lengthened version of a successful vaudeville playlet. Among those who have already been engaged for the cast are Walter Jones, Irene Fenwick, Zelda Sears and John Cumberland.

ELSIE MACKAY.
In "Colonel Newcome."

AS WE WERE SAYING—

By Mademoiselle Manhattan

ONE STAR differeth from another star in glory, but the "Ladies Day" at the staid old Players Club, is as like every other as two stylish peas in one elegant pod. It is not necessary, therefore, to give detailed account of the annual celebration of Shakespere's alleged birthday last week, when the charming house was *en fete* and as crowded as ever with feminine guests.

For one reason the annual event always fills me with an ever new amazement. Where do the crowds and swarms of guests come from? One sees a solid phalanx of women at the Players, whom one has never seen before. Certainly they are not actors' wives nor sweethearts—they are all there too, of course; but faces one has never seen at a theater beam upon you from the stairs and especially from the corners of the refreshment rooms, until you beam back with a bonhomie that doubtless causes the dear old things to think you are an especially amiable actress whose face is quite familiar but whose name escapes them.

Thank Heaven, say I, for Frank Wilstach!

It is such a comfort to one's inner soul to be able to dash up to the Shubert offices and have one's literary doubts set forever at rest. And I am not the only seeker after light, who finds an unfailing and radiant beam at Frank Wilstach's busy desk. A few days ago, when I was kindly pointing out to the overlord of the Winter Garden just what ought to be added to or subtracted from the latest of Passing Shows, I found a literary editor from Boston camping on the ground ahead of me. He had travelled all the way from the Hub to find out from Mr. Wilstach who was really the finer poet—Keats or Gerald Massey. And of course Mr. Wilstach settled it. "Massey," was the unhesitating verdict of the author of "A Dictionary of Similes." "Why Massey has four similes on a page to Keats' two!"

Daniel Frohman has just done a kindness to the MIRROR, which is unlike most of his gracious acts in that it has a string attached.

The commander-in-chief of the Actors' Fund Fair has just received a letter from an American actor from a field hospital "somewhere in France," showing that THE MIRROR reaches the hearts of the fighters "Out There."

I am permitted to quote bits of the letter, provided only I omit the writer's grateful tribute to kindnesses and great favors bestowed upon him by Mr. Frohman. Here is the letter as it remains after I have carefully censored it:

"I am an American actor who has been serving for the past two years as an officer with the Canadians.

"At present I am laid up with a bullet wound in the leg, but expect to be back in the line very shortly. My writing you is due to an article in THE DRAMATIC MIRROR in regard to your activities for the fund. I am very glad I subscribed to THE MIRROR before I left New York, and if you will pardon the liberty I take in writing you, I would like to add my thanks and appreciation for the wonderful work you are doing for the Actors' Fund of America. There are about thirty thousand American boys fighting over here, and if you could persuade some of the young English actors in New York where the path of duty and honor lies, you would be doing the cause of civilization a wonderful favor, too. Wishing the fair every success, I have the honor to be,

"Your very obedient servant.

"DONALD S. GREGORY, Lieut. 38th Battalion, B. E. F."

I wonder why we forever think of reformers as persons of acidulated tempers, of gloomy views and prehistoric garb?

My ideal reformer always marches before my mind's eye, Horatio, all bedecked with a venerable and faded greenish umbrella, and with a fair weather toilette invariably completed by flappy overshoes. I therefore stand forth with vigorous gaiety to herald a reform, whose apostles are the very soul and spirit of chic and simple smartness.

I dare say you divine without another word that I am talking about the simple dress movement of which our own Beatrice Forbes Robertson Hale is one of the active originators.

It is the idea of the smart and clever women who head this campaign in favor of a revised fashion plate to enfranchise the American woman from the commercial tyranny of the shopkeepers who dictate sudden and sweeping changes in fashion.

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TAX BURDEN TOO HEAVY

SHORTSIGHTED, unwise to the last degree, in fact, entirely defenseless as a measure beneficial to the country, is the movement in some cities to close theaters for the duration of the war. Obvious as they must appear, it may be well to call attention once again to the incontestable facts that theaters afford public amusement, that amusement means relaxation and that relaxation is needed in a time of doubt and possible hardship.

But the real danger at the present time is not that the doors of theaters will be kept closed by legal ruling—common sense still exerts too potent an influence in our communities—rather that excessive taxation, in conjunction with financial retrenchment on the part of the well-to-do public, will ruin business. No one asks that theater interests be exempt from carrying a share of the war burden; but if the burden becomes excessive, managers will be forced to defeat the ends of our national legislators by boarding up their houses until the world storm has passed.

Considering that theatrical men are paying four distinct taxes at the present time, the proposed ten per cent. tax on tickets promises only failure for many managers who are conducting their houses at a small profit. As pointed out in an article on another page of this issue, the proposed measure would mean a heavier obligation than that carried by the theater proprietors of Canada or those of any other country engaged in the war. Small wonder an emphatic protest is planned.

And the need of a less burdensome bill is the more emphasized by conditions prevailing in New York theaters since the declaration of war. The first result of the feeling of caution and the consequent need for economy, permeating all classes of society, has been to diminish appreciably the number of theatergoers. No one is wise enough to foretell how soon a reaction from this feeling will come.

PENDENNIS AND NEWCOME

NEW YORK has seen two plays this season from Thackeray novels. John Drew opened here as "Major Pendennis" of "Pendennis," and Sir Herbert Tree is closing this week a four weeks' engagement as "Colonel Newcome" of "The Newcomes." In the latter it has not been necessary to resort to diagrams or explanations as was done in the production of "Major Pendennis," although John Drew was not to blame for this. It is no longer necessary to draw on superlatives in considering Mr. Drew in anything he plays. He gave "Major Pendennis" according to the notion of the playwright, Langdon Mitchell, an accomplished gentleman and writer. But Mr. Mitchell is still explaining why he made the play. In a recent paper by him, Mr. Mitchell admits that dramatizing "Vanity Fair" and "Pendennis" "is a perilous game."

We have no means of learning from John D. Williams what success he has had with his star in Mr. Mitchell's play, nor have we any wish to pry into Mr. Williams's managerial secrets, but we have followed our correspondents' reports of "Major Pendennis" in company with Mr. Drew on the road. While no unkind criticisms have come back to us, we have failed to find anything in the reports of our correspondents which warrant the belief that the cities where Mr. Drew played the character would feel aggrieved if Mr. Williams would send Mr. Drew over the country next season in something else.

We have not been advised of any intention of bringing "Major Pendennis" back to New York next year. We are quite certain, however, that "Colonel Newcome" will be welcomed as often as Sir Herbert Tree chooses to impersonate that lovable character.

"HAMLET" WITH "NOVELTIES"

"HAMLET" with several elements of novelty is about to be seen in London. H. B. Irving is to make the innovations. Just what these will be has not been divulged, but we are assured that there will be divergencies from the play as previously acted. Mr. Irving is not the first to produce changes in the play which is the best known in this country of any Shakespeare creation.

We are reminded by the London *Stage* that David Garrick in 1771 made weird versions of "Hamlet." Thus, "Davy" cut the first act in two. In the fifth act where, according to Shakespeare, Laertes arrives and Ophelia becomes distraught, the scenes in which the King and Laertes conspire to kill Hamlet, were changed, and the character of Laertes was rendered "more estimable." Hamlet, having escaped from Rosencrantz and Guildenstern, returns, firmly resolved to be revenged for his father's death. The audience was left in ignorance of Ophelia's fate; and the Queen, instead of being poisoned on the stage, was led from her throne and said to have become insane owing to a sense of her guilt. When Hamlet attacked the King in the last scene, the latter drew his sword, defended himself and was killed in the encounter.

The genius of the actor enabled him to carry the play through, but the audience objected to the actor's expunging the Gravediggers from the play, and insisted upon these characters being restored. Osric was entirely omitted from the tragedy. Laertes was provided with a dying speech, which gave him a distinct advantage over the Prince of Denmark. No sooner was this circumstance observed than the speech was transferred to Hamlet.

But Garrick should have lived to see what some of our Hamlets did with the play. Shakespeare himself, had he been alive, would, most likely, have been willing for Bacon to have the credit of making the tragedy. Let us hope that Mr. Irving's "novelties" may be seen on this side.

HEARD ON THE RIALTO

A very readable article by Frank Ward O'Malley, entitled "The Evolution of the Cabaret," appears as a feature of the current *Munsey's*. Mr. O'Malley might have made his article more comprehensive by including those restaurants wherein patrons rather than regularly-paid performers provide the entertainment. For instance, "Corse Payton Night at Jack's" might have consumed a paragraph or two.

Certain sons of Bacchus confirm the report that the accent of the word "cabaret" will be changed from the second to the first syllable, owing to Mayor Mitchel's recent decision to close all restaurants with "midnight" revues at 1 o'clock.

Just as Mr. Romanoff of Russia forged a machine which became a Frankenstein, so have the restaurateurs of the Rialto built a device which in turn has devoured them. However, there'll never be any decree or anti-bed device that will destroy the popularity of the song, "We Won't Go Home Until Morning."

ANY AMERICAN'S HOME

My mother-in-law's in khaki
And I'm in khaki too;
As for friend wife, she thinks her life
Is best in navy blue.
Grandpa's home defense league
Prepares to fight the foe,
And Willie's out with some boy scout
At work with a garden hoe.

We have no objection to women in khaki provided they are slim and pretty; plenty of this variety participated in the "Wake Up, America" parade, and their appeal was quite irresistible. For fat, dumpy women, however, to appear in khaki, it is an offense to art, or, if we may be allowed to say so, to one's khak eye.

The largest sign advertising an individual player last week on Broadway was one which bore the name of Fatty Arbuckle. Perhaps there was a certain appropriateness in this fact. Still, if the law of proportion is to be strictly observed, the sign which contains the name of—say, Charlie Chaplin, should be barely visible.

America's two foremost light opera composers, Victor Herbert and Reginald de Koven, are, in the matter of attracting audiences, opposing each other from opposite sides of the street. While the former's "Eileen" is the attraction at the Shubert, the latter's "The Highwayman" is being presented at the Forty-fourth Street. Meanwhile, in Thirty-ninth Street, as the composer of "Love o' Mike" and "Oh, Boy!" Jerome Kern is the competitor of Jerome Kern.

By an odd coincidence, David Montgomery made his first and his last professional appearance in his home town, St. Joseph, Mo. After his appearance there he left for the operation from which he never recovered.

NEW PLAYS IN NEW YORK

"PASSING SHOW OF 1917"

Revue in Two Acts and Twenty-one Scenes, Staged by J. C. Huffmann; Dialogue and Lyrics by Harold Atteridge; Music by Sigmund Romberg and Otto Motzan; Produced under the Direction of J. J. Shubert at the Winter Garden, April 26.

Principals in cast—Marie Nordstrom, Frank-lyn Batle, John T. Murray, Rosie Quinn, George Schiller, Burton Green, Donald Kerr, Henry Bergman, Gladys Clark, Irene Franklin, Miller and Mack, Johnny Dooley, Wanda Lyon, Tom Lewis, De Wolf Hopper, Mlle. Swirskala, Jefferson Le Anzelle, Nat Carr, Dolly Connolly, Chic Sales.

A pessimist might look gloomily at the imposing list of principals engaged by the Shuberts for "The Passing Show of 1917" and conclude that only exceedingly dull times could account for so many footlight celebrities being available for one production. Almost everybody that does anything more individual than parade along the Bridge of Sighs, or Thighs—as it is sometimes called—is a star in his or her own right—a luminary of musical comedy, or a top-liner in vaudeville. Talent is so plentiful that it becomes almost ordinary in the 1917 revue, a lavish entertainment in all respects—gorgeous, colorful and quite the thing to wile away an otherwise unoccupied evening.

Regret at the absence of music that is worth a second thought need not be serious in view of the numerous, and in some cases original devices calculated to catch the eye, please the fancy and satisfy a desire for laughter. If one comedian doesn't quite touch a responsive cord of merriment, why there is always another awaiting his turn just beyond the wings and it must be a fastidious taste, indeed, that cannot find something to enjoy in the comedy of De Wolf Hopper, Johnny Dooley, Irene Franklin, or, best of all, perhaps, Chic Sales.

Mr. Hopper doesn't really have a chance to take the place in the show his talents warrant, but no such limitations are placed on the ever acceptable Miss Franklin and Chic Sales. Miss Franklin sings a certain kind of song just a little bit better than anyone else, and Chic Sales may well continue to present his justly famous act before successive generations of theatergoers for years to come. Probably these two are the greatest individual asset of the Revue.

Because of spectacular qualities, no doubt, and the opportunities afforded for picturesque settings, "The Wanderer" and "The Willow Tree" were chosen from among this season's productions for burlesque. In both instances the staging is impressive; but "The Wanderer" seems the more adaptable for burlesque purposes, with Mr. Dooley, John T. Murray, Miss Franklin, Mr. Hopper and others impersonating, with variations, the character of the Biblical play.

In the matter of feminine beauty, displayed in most inviting attire, this year's show is amply supplied. Rosie Quinn has lost none of her good looks and there are countless other young women admirably equipped by nature and the costumer to decorate the runway.

"MIDNIGHT FROLIC"

Fifth Edition of Ziegfeld Show Is Filled with Flags and Patriotism

Opening with practically the only number on the program that does not contain at least one reference to the American flag and concluding with a song about the Stars and Stripes, Florenz Ziegfeld's new excuse for evading bedtime is midnight patriotism with a vengeance. The latest edition, the fifth "Midnight Frolic," which had its premiere on the New Amsterdam Roof on the night of April 25 and the morning of the 26th, is a rally 'round the flag boys until the small hours, sending the patrons out into the night (at this time of the year it is still dark) husky from incessant cheering.

The star of the troup is the American flag, as might be gathered. It is waved, it is sung about, it serves as a costume, in fact about the only things on the roof that are not red, white and blue, are the Urban scenery and the drinks.

Primarily the new "Frolic" is a show to watch and less to listen to. Even taking this into consideration the hit of the entertainment, which is long and varied, is Will Rogers's ropologue. Rogers has somewhat altered his style of delivery, developing more impromptu material than before by asking the audience who they want talked about. As is usual, William Rock and Frances White dance their way to success and the French-American number they offer is just another excuse for patriotic hurrahing. Miss White also sings in her inimitable style. But before it is too late somebody should take this little artist aside and gently inform her that if she does not drop some of her pertness and a lot of her self assurance she will lose the popularity that she justly deserves.

Ann Pennington is successful in her dances. She also sings. The balance of the program includes Moran and Wiser, Nate Leipsig, Dane Claudius and Lillian Scarlet, in old-time songs, and two conversational parrots, helpfully interpreted by Florence Lucille.

The beauty of the typical "Frolic" chorus, gorgeously costumed and backed up by Joseph Urban scenery is alone worth a visit to the roof. The music is attractive and whistleable, and Ned Wayburn's staging of the numbers has all of the originality and "Pep" that generally marks his work. The balloon girls are missing in this edition, but their place is taken by young women bearing the more timely Zeppelins, in a number led by the beauteous Sybil Carmen. The roof patrons will not suffer so much from stiffness of the neck as the glass runway is used only in one brief period.

MAY STOP PRODUCING

Urban and Ordynski Not Likely to Continue Partnership Next Season

With the closing of "Nju," Ossip Dymow's drama of Russian life at the Bandbox Theater, Messrs. Urban and Ordynski have turned their attention to other activities in the theatrical world. Owing to the failure of their first managerial enterprise it is extremely doubtful, it is reported, whether they will engage in the production of plays at the Bandbox next season.

Joseph Urban and Richard Ordynski, who, heretofore, have been highly successful as scenic artist and stage director respectively, joined forces in March for the presentation of "Nju." The play had been produced by Mr. Ordynski in Los Angeles last Summer.

MARIE TEMPEST ABROAD

News has reached Broadway that Marie Temptest, who recently appeared at the Lyceum Theater in Henry Miller's revival of "Her Husband's Wife," opened an indefinite engagement in Melbourne on Easter Monday in Clare Kummer's "Good Gracious Annabelle," under the management of the J. C. Williamson Company. Miss Tempest was seen earlier in the season in "A Lady's Name" on tour, following an engagement in the play at the Maxine Elliott Theater, New York, last spring. The company which is appearing with her in Australia is composed chiefly of American players.

Recently announcements were made that a "Daddy Long-Legs" company, headed by Charles Waldron and Kathlene MacDonnell, had opened an indefinite engagement in Melbourne and that T. Daniel Frawley would shortly set sail for the Antipodes

"OVER THE 'PHONE" CAST

The completed cast for "Over the 'Phone," George Broadhurst's new comedy, which will be produced at Nixon's Apollo Theater, Atlantic City, the week of May 14, consists of Henry Kolker, W. J. Ferguson, Will Deming, Alma Belwin, Joseph Allen, Marion Vantine, Elizabeth Crandall, J. R. Armstrong and Adin Wilson.

FRANCINE LARRIMORE,
Of "Fair and Warmer."

PRACTICAL DIRECTING OF A MUNICIPAL THEATER

(*Continued from page 4*)

to time of producing new plays of literary and poetic value. The satiric play is not the best or wisest selection for a theater of the community order and the people who want the works of Shaw, Ibsen and Brieux are very much in the minority.

Clean and Wholesome

The great majority of the theatergoing public want clean, wholesome plays, nothing of the problem and nothing of the drivel that is usually found in the big city "success." Give the people what they want and you will succeed in creating a demand for something better, so you will have to guide the majority toward the better things, never losing sight of the fact that the theater stands first for entertainment and that real art must temporarily take second place while we are first assuring ourselves that our theater is self-supporting.

In the municipal theater tastes must be developed. That is one of the ideas and principles of the theater, but those tastes must be watched over and guided carefully, the more carefully they are guided the more surely will they arrive at the goal. The baby creeps before it can walk, the boy goes to high school before college, so we must not make the public "like their porridge before they have to eat it." We must be practical as well as artistic, we must be patient as well as earnest, and there should be no room for bickering or squabbling.

As you go on there will come a better knowledge of what your particular public needs and wants, and then there will come expansion along artistic lines. In the ordinary stock company acting is imitative and settings conventional. You should use new ideas regarding scenery—your director should be familiar with modern methods of staging and latest ideas in stage decoration, then he can make any number of interesting changes worth while.

Idea Bound to Spread

Eventually in every city there will be a municipal theater. Even in New York, Boston and Chicago, there will be a representative place of amusement working along lines similar to those which will soon be popular in many smaller cities. The start has been made at Northampton, Mass. Other places will profit by our experience and example. It's just a question of time and development.

This does not mean that such houses will be only for the more or less dry educational plays but, the public will have confidence in that particular house, they will go there because they know it it is run on sound business principles, they will get courtesy, the best of treatment and an entertainment which is really an equivalent for their money. Such a theater can easily be made a solid institution by careful handling; it can be made educational and intellectual and surely it is worth while. The secret lies in three words not overworked by many theatrical managers—organization—preparedness—efficiency.

As an instance of what can be done along the above lines I call attention to the Albee company of Providence, R. I. This organization has been in existence sixteen years and is today in better condition than ever. The reason is because the public has grown to have confidence in that particular house where they have always received fair treatment and good entertainment. The people go there in large numbers and no opposition has been able to injure their business. Some of the patrons of that theater have occupied the same seats every week for eleven years. Providence is considered a poor city for big dramatic plays at high prices simply because the public has grown used to seeing the same plays done by their Albee company usually as well and very often better than by the road companies. The city has nothing to do with this house, but I mention it simply in evidence as to what a real "community" theater can do.

Poor Road Companies

We usually have a night reserved each week here at Northampton for a traveling attraction. Sometimes the attraction proves all it is advertised to be, but the majority form the reason of the passing of the "one-night stand." Many complaints have been made to the New York producers who send out "No. 6" shows, but some of them still foist the cheap company of bad actors on the small cities and that is one of the greatest arguments in favor of the municipal theater. From that fact will it get its life and its future for the people can be made to have confidence in the home theater and the home company, where they know they will always get a little more than is advertised. They must get a square deal if the show is to exist while with the traveling organization it is a case of "good-night" when the curtain falls.

SIXTY CLUB IN CHARGE OF DANCING

Committee to Conduct Important Feature of Actors' Fund Fair Is Appointed—Hostess for Each Day

John W. Rumsey, president of the Sixty Club, which will have charge of the dance space at the Actors' Fund Fair at the Grand Central Palace in May, has appointed the following committee of hostesses for the duration of the bazaar: Laurette Taylor, Grace George, Elsie Janis, Edna May, Mary Pickford, Alice Brady, Nora Bayes, Anita Stewart, Mae Murray and Pauline Frederick.

It is planned to have each of the women named act as a hostess for a particular day, the days to be designated after the name of the hostess in charge.

The managing committee of the club for the Fair includes Mr. Rumsey, J. Fred Zimmerman, Jr., Edgar Selwyn, E. Rubenstein, H. B. Warner and Max Lang Meyers.

The general committee of the Sixty Club for the Fair is as follows: Bayard Veiller, Baldwin Sloane, Hassard Short, Chauncey Olcott, Owen Moore, John Mason, Montague Love, Otto Kruger, Raymond Hitchcock, Robert Hilliard, Sam Hardy, Edward Ellis, Vincent Serrano, John Miltern, Irving Berlin, William A. Brady, J. Stuart Blackton, George Broadhurst, William Courtleigh, Clifton Crawford, William Courtney, Jack Devereaux, William Elliott, Douglas Fairbanks, Herbert Swope.

Marjorie Rambeau, Margaret Mayo, Mrs. Robert Hilliard, Grace La Rue, Gail Kane, Florence Nash, Mrs. W. R. Hearst, Bonnie Glass, Bijou Fernandez, Mrs. Henry Blossom, Julia Dean, Inez Buck, Alma Belwyn, Fay Bainter, Mary Boland, Lady Alexandre Colbrook, Louise Dresser, Louise Drew, Juliet Day, Grace Field, Anita Stewart, Rae Selwyn, Irene Fenwick, Jane Grey, Flora Zabelle, Leonore Harris, Edna Wallace Hopper, Marguerite Leslie, Anne Meredith, Mabel Acker, Pinna Nesbit, June Elvidge, Georgia O'Ramey, Mrs. Chauncey Olcott, Margaret Greene, Louise Rutter, Margaret Wycherly, Peggy Wood, Marjorie Wood, Jane Warrington, Rita Stanwood, Mrs. J. Fred Zimmerman, and Charlotte Ives.

Fair Notes

Capt. S. D. Talbott and other officers from Fort Slocum, army officers stationed at Governor's Island and members of the Seventh Regiment will make the Army and Navy Booth at the Actors' Fund Fair their headquarters. Berenice Yerance is chairman of the committee in charge of the booth and she is getting all sorts of military trappings with which to adorn it.

Ten artistic hats are being created for the Actors' Fund Fair. Each is to bear the name of a prominent actress, or a prima donna. The women giving their names to the hats have donated them to the millinery and frocks and frills booths which will be presided over by Emma Frohman, sister of Daniel Frohman, president of the Actors' Fund.

Madame Menzelli came into possession of a gold coin with a romantic history, which she has donated to the Fair, to be awarded to the winner of a contest to be held for the most popular classic dancer.

Waldemar de Bille, executive director of the Fair, issued an appeal for 3,000 women volunteers to assist in the Ticket Day campaign on May 10.

FRED STONE'S PLANS

Comedian Likely to Continue Without a Partner—Trip to Arizona

One of the principal topics of conversation in theatrical circles is in relation to the future plans of Fred Stone, now that his former partner for nearly a quarter of a century, Dave Montgomery, is dead. The probability is that Stone will continue without any partner or co-star. Last week a conference was held between the actor, Charles Dillingham, his manager, and others concerned to determine the plan to be followed in the future, but no announcement of the decision has been made as yet.

Fred Stone will start for Arizona, May 15, after big game. Instead of using guns in the hunting expedition, Stone will take along a collection of lariats and motion picture cameras. He will be accompanied by Rex Beach, the novelist and Stone's brother-in-law, and Lew Hancock, of Chicago. Arthur Houghton, who accompanied the comedian to Greenland years ago, will probably be the official photographer.

Sidney R. Ellis, manager of Al H. Wilson, has removed his office to the Times Building, where he will continue to conduct his business.

Sarony, N. Y.
MARJORIE CASSIDY,
In "Midnight Frolic."

REVIVING MUSICAL PLAY

F. C. Whitney announces that he will present his production of "When Johnny Comes Marching Home" at the New Amsterdam theater for a short season, until the "Follies" is ready for production. The Whitney piece opens on May 7.

Among the principals in the cast are Nannette Flack, Edward Basse, Juanita Fletcher, Nelson Riley, Julia Gifford, Maurice Darcy, Elsa Garrette, Percy Parsons, Bonnie Boyce, Wilbur Cox, Amy Torriana, George Taliman, Harrison Garret and Roy Raymond. An augmented orchestra will be under the direction of Signor A. De Novellis.

"BUNKER BEAN" AT STANDARD

Taylor Holmes in Lee Wilson Dodd's humorous comedy, "His Majesty, Bunker Bean," is the attraction at the Standard Theater this week. The cast includes Maud Hanaford, Horace Mitchell, Philip Leigh, Stanley Wood, Robert Toms, J. W. Langford, Grace Peters, Eloese Murray, Lillian Lawrence, Edna Phillips, Annette Westbay, Walter Sherwin, Pell Trenton, George L. Lyman, Belford Forrest and George O'Rourke.

APPEARING IN "THE VERY MINUTE." White, N. Y.
Arnold Daly Is Standing at Extreme Right.

CENTURY STARS MOVE TO PALACE

Sam Bernard and Doyle and Dixon Featured in Current Bill—Joseph Howard in Tabloid Comedy

Parts of "The Century Girl," which terminated its long engagement at the Century last Saturday night have been transferred to vaudeville. The announcement that the Dillingham-Ziegfeld revue was to close was a signal for the Keith people to secure some of the specialties that appeared in the Central Park West Theater, and this week the Palace has as its headline attraction Sam Bernard. The program also includes Doyle and Dixon, who have been seen in the varieties many times before. Bernard presents his dialect political speech, which brings the usual ready response. Doyle and Dixon offer some new dances, done in their highly successful manner.

Joseph Howard, the composer-author-actor, who has for a team-mate Ethlyn Clark, presents a tabloid musical comedy entitled "A Musical World Revue." The supporting company is large and four scenes are used. Howard wrote and staged some dozen musical comedies, which were produced principally in Chicago, before he entered vaudeville, and this little act bears the familiar stamp.

Billie Montgomery and George Perry offer their clowning and fooling as "two bachelors of art" and the applause that greets their efforts indicates that the Palace patrons appreciate their style of low comedy. Nina Payne presents several character studies in dance. George McKay and Ottie Ardine, in "On Broadway," a blend of nonsense, song and sidewalk conversation, are again successful. The balance of the program consists of George Lyons, formerly of Lyons and Yosco, offering a harp solo, and Herbert's Dogs in one of those canine playlets.

MORNINGSIDE PLAYERS IN STRONG BILL

Four Plays Done at Comedy Theater Under Direction of Mary Shaw Are Interesting and Well Acted

It is reasonable to believe that if the Morningside Players presented as a regular Broadway attraction the program of one-act plays produced for one private and two public performances at the Comedy Theater last week they would meet with justified success. The four plays, each interesting in its own way, comprised a bill of noteworthy character. The playlets were staged by Mary Shaw and to her the Morningside Players owe a large measure of their success. Time and again her skill in direction and her knowledge of stage values were plainly evidenced. This, the second bill of their season, promises an interesting future for one of the newest groups of players.

On Tuesday afternoon they rearranged the announced order of the program and first presented "One A Day," a clever comedy which has as its locale the first line trenches, obviously on the British front. The Prince of Wales must do one good deed a day, and for the day at hand he liberates a German prisoner. On his escape it is found that he was the German Crown Prince. The piece is interpreted by Roger Wheeler, Pendleton King, Ormond V. Gould, John McInerney and Edward J. Schoenbrod.

The second play, "Hattie," was written by Elva Depue and presented a rather gloomy, however interesting, tale of loneliness in a tenement. The outstanding feature of this play was the remarkably fine performance of a German-American woman given by Clarice McCauley. Sophie Wilds also played well. "The Home of the Free," a satire on the attitude of some young people toward their elders and the independence they require, followed "Hattie." The piece was written by Elmer L. Reizenstein, author of "On Trial," and contains many clever lines and a unique situation. The cast consisted of Milton Weinhandler, Althea Luce, Dorothy Nichols and Pendleton King.

The program concluded with a dramatization of Stevenson's "Markheim," well done by Zillah K. MacDonald. The four performers, Remo Bufano, Josephine Jefferson Rolfe, George Hayes and Pendleton King, deserve praise for the manner in which they acted the difficult characters.

LEXINGTON THEATER LEASED

Cleofonte Campanini, general manager of the Chicago Opera Company, recently completed the rather unusual transaction of leasing a theater for an entire year in order to give only four weeks of opera. The Lexington Avenue Theater is now under control of the Western company and on Jan. 22, 1918, the engagement of four weeks will begin.

LAMBS WILL NOT TOUR

The Lambs have abandoned their annual spring tour on account of the war, and instead will present their gambol for an entire week in New York. Eight performances of the entertainment will be given in the New Amsterdam Theater, beginning Sunday evening, May 27. R. H. Burnside and William Collier will have charge of the program and Madison Corey will be the general business manager. The fact that the company will not go on tour will enable more stars to take part in the gambol than usual.

BRONX AUDIENCE PLEASED

"Little Lady in Blue" was the attraction at the Bronx Opera House the week of April 23, with Frances Starr in the title role, which she acted in an engaging and tender way and with all a woman's gentleness, ardor and coquettishness. George Giddens, A. G. Andrews, Jerome Patrick, Carl Sauerman and Lucy Beaumont came in for special praise, while Frederick Roland, Charles Garry, Roland Rushton, and Frederick Graham fitted well in the perfectly appointed production.

Fifty per cent. of Monday night's proceeds were donated to the Jewish war sufferers in Palestine.

IDA C. MALCOMSON.

White, N. Y.
MITZI HAJOS,
Still Playing Pom-Pom.

SWAN SONG OF THE WHITE RATS

Organization of Vaudeville Actors Suffers Blow with Turning Over of Clubhouse to the Sheriff

A group of White Rats stood on the front steps of their former clubhouse, situated in West Forty-sixth Street between Broadway and Eighth Avenue, on Wednesday afternoon, April 25, and sang what may be the swan song of their organization, using the White Rats anthem as the melody. The occasion was the handing over of the clubhouse key to the sheriff because of financial difficulties. Harry Mountford, an official of the club, attended the ceremonies and made a short address, lauding the sheriff. That custodian of the pledged property also made a speech and the assembled gathering goodnaturedly cheered alike their former executive and the representative of the law.

The Mutual Bank, holder of bonds pledged as collateral for a loan, is in possession of the premises. The chattel mortgage on the furnishings given to Jacob S. Lubell was paid by a Mutual Bank check. In addition, the bank holds $67,000 in bonds, turned over to protect a loan of $45,000. The White Rats club held $30,000 of the bonds and $25,000 more were in the possession of actors who were members of their organization.

At the final meeting of the organization held on Apr. 25, Mr. Mountford said the end had come. The members realized the finality of his statement by observing that a large amount of the furnishings of the club were conspicuous because of their absence.

There was talk of the White Rats continuing as an organization, but not even the most optimistic took much stock in the gossip. The conjecture of nearly all the members was that the singing of the anthem was truly the swan song of the once militant group of vaudevillians.

CORT PLAYS TOURING

"Flora Bella" and "The Masked Model" on Way to the Coast

John Cort's two musical productions, "Flora Bella" and "The Masked Model" are on tour that will extend to the Pacific Coast this summer.

The "Flora Bella" company concluded its Eastern engagement at the Alvin Theater, Pittsburgh, Pa., last week, and will play its way Westward over the Northern route. The cast of principals includes Eleanor Henry, Charles Burrell, Lily Leonhard, Mortimer H. Weldon, Irving Brooks, Gilbert Clayton, Ben Grinnell, Kate Stout and Grant and Wing.

"The Masked Model" will play only Iowa City, Omaha, Lincoln, Denver, Ogden, Salt Lake City and Reno before beginning a five weeks' engagement at the Cort Theater, San Francisco. Then will follow engagements at Los Angeles and intermediate points from Southern California to Seattle, the company returning by the Northern route. The principals in the cast are Lew Hearn, Clara Palmer, Edward Garvie, Hazel Kirke, Joseph Lertora, Edna Pendleton, Roy Purviance, Thomas B. Handers, Arthur G. Millis, Mons. Rudolph and Edythe Mason.

TO PRESENT "GHOSTS"

The Washington Square Players for the fifth bill of their regular subscription season will present Ibsen's "Ghosts" with Mary Shaw playing the part of Mrs. Alving. The play is to be presented at the Comedy Theater on Monday evening, May 7, and will be given for that week only. The Washington Square Players obligate themselves to their subscribers to give five bills during the season, and it is for that reason that the present highly successful bill, consisting of "Sganarelle," "The Poor Fool" and "Plots and Playwrights" is being taken off.

RETURNING TO STAGE

Robert Warwick, who has not been seen on the speaking stage since he appeared with Grace George in "Captain Brassbound's Conversion" at the Playhouse last season, will return again next fall, under the management of Al. H. Woods, contracts having been signed last week. It is said that Mr. Warwick now has three plays under consideration and that he will not discontinue his work in pictures.

COMEDY PRESENTED

"The Melting of Molly," a comedy in three acts, by Maria Thompson Daviess, was presented at the Shubert Theater, New Haven, Conn., April 23. After a short tour the play will have a New York run. The title role is played by Vivian Wessell. Others in the cast are Earle Brown, Grace Carlyle, Ruth Sinclair, Kathleen Comegys, Helen Tracy, Nellie Fillmore, Wallace Erskine and George S. Trimble.

"PASSING SHOW" LEADS

"The Passing Show of 1917," which opened at the Winter Garden, April 26, has taken the first place, previously held by "Oh, Boy!" in the list of six best sellers in amount of seats sold by the various theater ticket agencies, compiled from an average of reports. "Peter Ibbetson" is third choice of the brokers' patrons, and it is followed by "The Knife," "Out There" and "A Successful Calamity."

SAGINAW THEATER BURNED

Fire which started on the stage of the Academy of Music, Saginaw, Mich., April 17, destroyed the building and contents. Loss, $35,000. The theater was built in 1884 and was owned by the National Amusement Co., consisting of E. D. Stair and George H. Nicolai of New York.

"EYES OF YOUTH"

The Shuberts are to present "The Eyes of Youth," a new play by Charles Guernon, in Stamford, Conn., on May 11. Following a week's engagement in Newark, N. J., it will be produced at one of the Shubert theaters in New York. A novelty in the production is the utilization of a revolving stage.

BELASCO WITHDRAWS PLAY

The last performance of the season of Arnold Daly in "The Very Minute" at the Belasco Theater will take place May 5. No announcement has been made concerning the future plans of either the star or the attraction.

"BIG SHOW" CLOSES

"The Big Show" will end its long engagement at the Hippodrome on May 5, aggregating exactly the same number of performances as "Hip, Hip Hooray" did last season. Both achieved runs of thirty-five and one-half weeks.

NEW BELASCO PLAY

The attraction that will probably follow "The Case of Lady Camber" into the Lyceum Theater, May 7, is David Belasco's production of "The Tiger Rose," a play of the Northwest written by David Belasco and Willard Mack.

White, N. Y.

EMILY STEVENS, CONWAY TEARLE, THOMAS MacLARNIE.
Dramatic Moment in Galsworthy's "The Fugitive."

ROMANTIC COMEDY DONE IN BROOKLYN

Atherton Brownell's "On Guard" Is a Play of Quaint Charm with No Attempt at Thrills

"On Guard," a romantic comedy by Atherton Brownell, was presented for the first time on Monday evening, April 23, at the Majestic Theater in Brooklyn. Although the title strongly suggests a war drama, it is really a very mild and sentimental comedy of the eighteen-nineties, which at times sounds more like a translation from the French than the work of a modern author. It is the sort of thing which might have received distinguished consideration before the vogue for the "play with a punch" became so insistent and even now, it will be thoroughly appreciated by the type of audience that prefers the quaint charm of the old school to the hectic thrills of the new.

The hero is an old French fencing master, who is starving in a New York garret because only one pupil remains with him. This pupil is in love with the old man's granddaughter, Madelaine, although he is already betrothed to another girl. Madelaine really returns his regard, but is breaking her heart because she cannot bear to accept her lover through the generosity of another woman. The pathetic efforts of the old grandfather to straighten out this emotional tangle and the final reconciliation of the lovers, makes up an old-fashioned romantic drama, which compensates in heart-throbs for what it lacks in action.

Paul Cazeneuve, a French actor, plays the part of the old fencing master with touching sincerity, giving a convincing picture of wearied age in his suggestion of old muscles and halting thoughts. His final effort in the last scene rings true but he has not as yet all the swing and dash of the ideal romantic actor of the old school for whom the play was apparently written. Wanda Carlisle is a charming and simple little Madelaine who does not spoil the part by trying to get too much out of it. The other members of the cast, including Ethel Wright, Edward B. Reese, Charles Darrah and W. A. Whitecar, are adequate. The play was withdrawn last Saturday for the present.

"DOLLARS AND SENSE"

A play called "Dollars and Sense," a lengthened version of the vaudeville playlet of the same name, will have its first performance out of town on May 21. Alan Brooks, its author, is also the producer and principal actor.

SIR HERBERT LEAVING

This is the last week of the engagement of Sir Herbert Tree in "Colonel Newcome" at the New Amsterdam theater. He will sail for England immediately following his closing to make a new production in London during the summer.

NEGRO PLAYERS

Company from Washington Appears at Neighborhood Playhouse

A company of negro players from Washington, D. C., presented a play called "Rachel" at the Neighborhood Playhouse for one performance on April 26. In three long acts, it was written by Angelina Grimke. Rachel, played by Rachel Guy, was a girl confronted with the problem in her life between her affection for the man who would marry her and her shrinking from the thought of bringing children into the world to undergo what she called the awful torture of prejudice that always follows her race.

Meant for propaganda, the play loses the force of its intent because of poor dramatic construction, being replete with long repetitionary monologues, countless stage waits and a tempo that is entirely too slow. Also the playwright has generalized the negro race into a family that is far from typical. An audience that filled the theater consisted of a democratic mixture of races.

"THE WANDERER" CLOSING

The engagement of "The Wanderer" at the Manhattan Opera House will come to an end May 5th, when the Biblical spectacle will have completed a run of almost four months in New York city. "The Wanderer" will re-open the season at the Manhattan next August with the same array of stars. Nance O'Neil has been re-engaged.

AIDING RED CROSS

At a meeting of the business managers' committee of the forthcoming Lambs' Gambol, to be held at the New Amsterdam Theater the last week of May, it was unanimously decided to set aside a sufficient sum of the profits to purchase a complete ambulance outfit to be donated to the American Red Cross. The Lambs' Gambol will begin on Sunday night, May 27, instead of Monday night, May 28, as originally announced. George V. Hobart and Clifton Crawford have been added to the special committee of "Collies," in charge of the Gambol, of which William Collier is chairman and R. H. Burnside, stage director.

White, N. Y.

FRANK LALOR,
In "His Little Widows."

NEW INCORPORATIONS

Nine Companies Have Aggregate Capitalization of More Than One Million

ALBANY, N. Y. (*Special*).—Nine new amusement enterprises having an aggregate capitalization of $1,301,000 were incorporated with Secretary of State Francis M. Hugo the past week.

The list includes the Goldwyn Distributing Corporation with a capital stock of $1,000,000. Samuel Goldfish, Arch Selwyn and Gabriel L. Hess are named as the principal stockholders; the corporation is formed to engage in a general motion picture business.

The Bud Fisher Film Company has also been granted a charter by the state to provide for the production of motion picture vaudeville and other amusement offerings.

The Liberty Exploitation Company having a capital of $150,000 is among the new concerns a complete list of which follows:

Goldwyn Distributing Corporation, New York City. Motion pictures and general photographic printing and publishing business. Capital, $1,000,000. Directors, Samuel Goldfish, Gabriel L. Hess and Arch Selwyn, 16 East 42nd St., New York City.

National Allied Amusement Corporation, New York City. Theatrical and motion pictures. Capital, $40,000. Directors, R. I. Henderson, Paul A. Zizelman, and William C. Griffiths, 50 East 42d St., New York City.

Illodor Picture Corporation, New York City. Motion pictures and general photographic business. Capital, $10,000. Directors, Erich Schay, John M. Zwicki, and John A. Derham, 1081 Union Ave., New York City.

Liberty Exploitation Company, New York City. Theatrical and motion picture proprietors and managers. Capital, $150,000. Directors, Manuel De J. Galvan, George Lee and Peter Januzzi, 50 South Elliott Place, Brooklyn, N. Y.

"Visual Education," Inc., New York City. To produce and exhibit motion pictures. Capital, $80,000. Directors, Joseph T. Shaw, George H. Breed, and George E. Myers, 67 Irving Place, New York City.

Bud Fisher Film Corporation, New York City. Motion pictures vaudeville and other amusement attractions. Capital, $5,000. Directors, Bud Fisher, A. A. Fisher, and Wilbur A. Brock, 258 Riverside Drive, New York City.

The Bell Syndicate, Inc., New York City. Publishing and motion pictures. Capital, $10,000. Directors, John N. Wheeler, Harold V. Storey, and E. Halsey Malone, 111 East 72d St., New York City.

"Gilmore Film Service, Inc.," New York City. To deal in and maintain a motion picture film exchange. Capital $1,000. Directors, Hannan Baumann, Elsie H. Gilmore and Samson Seelig, 1580 Avenue A, New York City.

Limwood Amusement Co., Buffalo, N. Y. To conduct a general theatrical and amusement business. Capital, $5,000. Directors, James Wallingford, Merritt N. Baker, and Frances E. Towne, 78 Inwood Place, Buffalo, N. Y.

GEO. W. HEARICK.

SANGER AND JORDAN MOVE

Sanger and Jordan have removed from their offices, 1432 Broadway, to the seventeenth floor of the Times Building. This is the first move Sanger and Jordan have made. They were tenants in the Empire Theater Building for twenty-five years.

ACTORS' EQUITY ASS'N

Nominating Committee Reports Ticket for Coming Annual Election

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, April 23, the following members were present: Bruce McRae, presiding; Messrs. Arliss, Bruning, Connelly, Cope, Gillmore, Hull, Kyle, Jones, Nash, O'Neill, Stevenson, Stewart and Wise.

New members elected: Eunice Elliott, Nancy Tyrone Power, Aimee Torriani.

In reference to the difference between members and non-members of the A. E. A. after the prospective adoption of the uniform contract on which the leading managers and our representatives are now conferring, we wrote for the MIRROR column of last week: "Non-members will be subjected to the old forms of contract." The compositor made it "will not be subjected," and the gods of mischief must have thrown sand into the eyes of our own proofreader.

It has been decided to invite the A. E. A. deputies, in companies playing the metropolitan district, to attend our Council meetings from time to time. This action should quicken the visitors' interest. It will surely afford a degree of preparation for the larger executive duties to which some of them may be called hereafter. John Findlay, Edward Martindel, Charles Ruggles, Ned Sparks and Norman Trevor were the first group asked to sit with us.

Two instances are before us where prominent actors were asked to pay half a week's salary respectively to two agents who "cut in." It is alleged, with telephone messages toward the end of the engagement negotiations which the actors claim to have started and conducted themselves.

"I was out of town a few days," said one, "and the manager got the agent to learn my whereabouts and call me up. I was never in the agent's office, and my contract was an A. E. A. form which I took to the management myself. How can a thing like this cost me a full agent's fee?" We do not for one minute encourage actors to repudiate just obligations for services rendered them in good faith. But, we do urge that all members keep our office accurately informed as to their whereabouts, and refer all interested parties to the A. E. A. for their addresses.

Kate Jepson, now playing in "Daddy Long Legs" at the Duke of York Theater, London, has sent us fifty dolars, and asked to be made a life member. Miss Jepson says in her accompanying letter, "This shows you what I think of the A. E. A., and the splendid men who are devoting themselves to its welfare. At times I feel very homesick for our dear country, but try to be content as this is a fine engagement. I am glad to be able to show my appreciation of the Equity, and proud to be a member."

On the twentieth instant, we received the following cable message:

"London, April 20, 1917.

Actors Equity Association,
New York.

Greetings from the Actors Association representing British actors and actresses to their comrades, American actors and actresses.

(Signed) JOHNSTON FORBES ROBERTSON."

A reciprocal acknowledgment was sent.

It can be truthfully denied by any and all members that the A. E. A. has receded from its purpose in the least degree. The officers and Council are steadfast to the aims, for which the Association was organized.

Sometimes high-tempered members who happen to have money owing them are impatient with the methods of the Association office and come to tell us they have consulted their own private attorneys. This would be irritating were it not amusing in sequel. These so-called "private attorneys" usually confine their efforts to calling us up to learn the usages and customs and laws pertaining to the theatrical business. Our own legal department is always gratuitous under such circumstances, but, if put to a vote, we believe the consensus of opinion would be that persons who do these things are not acting in the best spirit of membership. They are likely to resent plain advice that looks at every phase of their cases, and to charge us, who seek solely to serve them wisely, with being against them. We should keep in mind that we cannot permit our Association to be used as an instrument of personal spite or hatred.

The Nominating Committee chosen by the Council, and composed of Shelly Hull, chairman; John Cope, Malcolm Duncan, J. Malcolm Dunn, Charles Lane, Charles A. Stevenson, Julia Dean, Louise Dresser and Helen Ware, have reported the following ticket for the annual election: President, Francis Wilson; Vice-President, Bruce McRae; Corresponding Secretary, Howard Kyle; Recording Secretary, Grant Stewart; Treasurer, Richard Purdy. Council to serve three years: Edmund Breese, Berton Churchill, Charles D. Coburn, Edward J. Connelly, Herbert Corthell, Frank Craven, Will J. Deming, Harry Harwood, Frank Mills, Grant Mitchell, Edward H. Sothern, Scott Welsh.

BY ORDER OF THE COUNCIL.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 5TH

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widows	April 30	8
Belasco	The Very Minute	April 9	32
Bijou	The Knife	April 12	28
Booth	A Successful Calamity	Feb. 5	106
Bramhall	Difference in Gods	April 13	22
Casino	You're in Love	Feb. 6	106
Cohan	Come Out of the Kitchen	Oct. 23	231
Cohan and Harris	The Willow Tree	Mar. 6	71
Comedy	Washington Square Players	Aug. 30	288
Cort	Up-stairs and Down	Sept. 25	263
Eltinge	Lilac Time	Feb. 6	105
Empire	A Kiss for Cinderella	Dec. 25	155
44th Street	The Highwayman (rev.)	May 2	5
48th Street	The 13th Chair	Nov. 20	197
Fulton	Pals First	Feb. 26	80
Gaiety	Turn to the Right	Aug. 17	307
Globe	Out There	Mar. 27	47
Harris	The Brat	Mar. 5	72
Hippodrome	The Big Show	Aug. 21	425
Hudson	Our Betters	Mar. 12	64
Knickerbocker	Disraeli (rev.)	April 9	32
Liberty	Bosom Friends	April 9	32
Longacre	Nothing But the Truth	Sept. 14	275
Lyceum	Case of Lady Camber	Mar. 26	48
Lyric	Her Soldier Boy	Dec. 6	180
Manhattan	The Wanderer	Feb. 1	110
Maxine Elliott	Love o' Mike	Jan. 15	131
Moroseo	Canary Cottage	Feb. 5	107
New Amsterdam	Colonel Newsome	April 10	31
Playhouse	The Man Who Came Back	Sept. 2	294
Princess	Oh, Boy	Feb. 19	88
Republic	Peter Ibbetson	April 18	22
Shubert	Kileen	Mar. 19	57
39th Street	The Fugitive	Mar. 19	57
Winter Garden	The Passing Show of 1917	April 26	13

FROM HERE AND THERE

May Robson, who closes her season in Toronto, May 5, invites her friends to visit her at Booth No. 10 at the Actor Fund Fair. Among the donations to be disposed of is an Overland car.

Alma Chester is the vice-chairman of the Professional Woman's League Booth at the Actors' Fund Fair, not Albert Chester as stated in last week's MIRROR.

Edna Archer Crawford, who recently withdrew from the Toledo Stock Company, has been engaged for an important role in "The Substitute," supporting Max Figman. "The Substitute" will open May 14 at the Duquesne Theater, Pittsburgh.

Production Postponed

Owing to the indisposition of Messrs. Gross and Andrews the forthcoming production of their play, "Our Sons and Daughters" has been temporarily postponed. A new version of the play has four acts, and an additional character has also been added.

The Negro Players ended their engagement at the Garick Theater, Apr. 28. No announcement of future plans has been made.

Justine Johnstone has left the cast of "Oh, Boy" and immediately began rehearsals for her new French revue, which will be seen during the Summer on the roof of the Forty-fourth Street Theater, meanwhile continuing her activities as manager and hostess of the Justine Johnstone Club.

The Summer home of A. L. Erlanger at Lawrence, L. I., was almost destroyed by fire, Apr. 27.

Edgar Allan Woolf announces that he has permanently retired from the varieties and will henceforth devote all his time to writing full-length plays. Together with Jerome Kern, Mr. Woolf is preparing for Henry W. Savage the successor to "Pom Pom" for Mitzi Hajos.

Frank Conroy, the director of the Greenwich Village Theater, now in the course of construction at Fourth Street and Seventh Avenue, has sent out the prospectus of the plans of the initial season, which is planned to commence sometime in the early Fall.

Opening of Lights

The Lights, the Summer professional club, located at Freeport, L. I., will have its formal season's opening, starting the second year of existence, May 28. An interesting schedule of events has been made for the Lights during the Summer.

Maurice V. Samuels will deliver the principal address at the graduation exercises of the Henderson School of Oratory at Chickering Hall, May 23.

John A. Demery is recovering from a serious operation in the Long Island College Hospital, Brooklyn.

The auction sale of seats for the opening performance of the Lambs' Gambol will be held on Tuesday afternoon, May 15, at 4 o'clock, in the Hudson Theater. The principal auctioneers will be William Collier, Irvin Cobb, Augustus Thomas, Frank Tinney, Leon Errol, Clifton Crawford, Andrew Mack, George V. Hobart, R. H. Burnside, George MacFarland and Jack Hazzard.

Mr. and Mrs. Archie Selwyn are at French Lick Springs, Ind., where they have joined Mr. Selwyn's sister, Rae Selwyn Bryan.

The Theater Assembly, held the closing social day of the season last Thursday afternoon in the Grand Ball Room of the Astor. Officers of the U. S. Grant Post and officers of the 13th Coast Artillery of Brooklyn appeared in full dress uniform also the Boy Scouts under command of H. A. Gordon, Scout Consul. Over three thousand attended.

Stage Women Chosen

The Charles Frohman Co. has selected the Stage Women's War Relief as the beneficiary to receive the gross profits that accrue from the run of the J. M. Barrie plays that begin at the Empire Theater, May 7. It has been decided to present the three plays that will constitute the entertainment at each performance in the following order: "The New Word," Old Friends," and "The Old Lady Shows Her Medals."

Following her engagement in "A Kiss for Cinderella," which comes to a close at the Empire Theater this week, Maude Adams will take a long vacation. In the autumn she will begin an extended tour.

Constance Collier has secured the European rights of John N. Raphael's dramatization of George du Maurier's novel, "Peter Ibbetson" which is being presented at the Republic Theater, and will produce the play in London after the war. A single benefit performance of "Peter Ibbetson" was given in London two years ago, when Miss Collier created the role of the Duchess of Towers.

Alfred Turner, who has been manager for Sir Herbert Tree on his recent tour, has been specially engaged by Cyril Maude to manage his Australian tour, which commences at Sydney in June. Mr. Turner, who was associated with Mr. Maude in London for nearly twenty years, will return to New York early next year.

The Friars' Club is organizing a machine gun corps, which will shortly begin training under an army officer of the Department of the East. Among those who have volunteered to become members of the corps are Hugh Ford, R. H. Burnside, Lee Herrick, Channing Pollock, Conway Tearle, Herbert Brenon, Tyler Brooks, and Frank Tannehill.

Scenes from Shakespeare

An interpretation of selected scenes from Shakespeare was given by Adelaide Fitz Allen at the Biltmore on the evening of April 26. Miss Fitz Allen was at one time leading woman for Alexander Salvini and her dramatic readings have identified her with the prominent Shakespearean movements in this city. The program comprised scenes from "Hamlet," "Othello" and "King Lear," and ended with the balcony scene from "Romeo and Juliet." Miss Fitz Allen was assisted by Grace Wagner and Hal Crain in vocal selections and by Rafael Saumell at the piano. Among the patrons were Dr. and Mrs. Charles Doremus, Mr. and Mrs. Howard Gibbs Chase, Mr. and Mrs. Gerald Thayer, Mr. and Mrs. Charles Maitland Beattie and Mr. and Mrs. Adrian P. Schmit.

Beginning June 1, two distinct shows will be given in Cocoanut Grove on the Century roof. "Dance and Grow Thin" will be given at 9 o'clock and at 11.30 an altogether new review, enlisting the services of a different company, will be presented.

F. F. Mackay, Chairman of the Executive Committee, arranged for Richard Silvester to give his lecture on "Community Drama and Open Air Theaters" at the Actors' Fund Home on Staten Island, Thursday evening, May 3.

MOROSCO PLANS.

Emily Stevens to Appear in a Comedy by the Hattons

Oliver Morosco has announced three features of his future plans simultaneously. He first leads one to believe that Emily Stevens will not be seen in "The Fugitive" at all next season, as he has commissioned Frederick and Fanny Locke Hatton, authors of "Up Stairs and Down," "The Great Lover" and other plays, to write a new comedy for Miss Stevens. Mr. Morosco is of the belief that Miss Stevens is a comedienne as well as a serious actress, and he holds the idea so strongly that he will present her in the new comedy late in August at the Morosco Theater.

Also Mr. Morosco has had the Hattons write a new comedy to display the talents of Leo Carrillo, who is now appearing in "Upstairs and Down" as the French-Canadian valet. The piece is entitled "Lombardi, Ltd.," and its cast is being engaged preparatory to a production in Los Angeles in June and in New York in August.

The same announcement says that the new Oliver Morosco-Elmer Harris comedy with music, in which Blanche Ring is to be starred, is called "What Next!" The manager admits that it is in practically the same style as "So Long Letty" and "Canary Cottage." New York will see "What Next!" in September.

On May 15, Cyril Maude and his company will sail for Australia, where they will appear in "Grumpy" and "The Great Lover."

PLAYERS ENGAGED

George Nash has been engaged by Selwyn and Co. to play the leading role in Owen Davis's comedy, "Her Dearest Friend," which will have its premiere in Atlantic City, May 21. Laura Hope Crews will act the most important female role.

Arthur Cunningham will sing the role of General Allen in F. C. Whitney's production of "When Johnny Comes Marching Home."

Vera Myers, now dancing in "The Wanderer," is to play one of the important parts in a special company giving "Oh, Boy!"

Fred Eric, David Higgins, and Arthur Albertson have been engaged by the Shuberts to support Mary Young in "The Charmed Bird."

Ernest Rowan has joined Elsie Herndon Kearns's company.

Gareth Hughes will be seen in one of the Barrie playlets to be presented at the Empire Theater.

MARRIED

PEDRO DE CORDOBA and Antoinette Glover, daughter of Mrs. Walter E. Glover, were married in St. Patrick's Cathedral, April 28, the Rev. Joseph McSorley, C. P., officiating. Marie Glover was her sister's maid of honor, and the other attendants were Mathilde de Cordoba, sister of the bridegroom; Mrs. A. B. Carles and Mercie Carles. Henry de Garmendia was Mr. de Cordoba's best man, and the ushers were Ferdinand Gottschalk and George S. Hirst. Afterward there was a reception at Delmonico's.

DONALD GALLAHER, who is now appearing in "The Country Cousin" at the Broad Street Theater, Philadelphia, was married recently to Beatrice Noyes, an actress. Gallaher, who is considered one of the most talented juvenile actors on the American stage, and who is now but twenty-one years of age, first met Miss Noyes when they appeared together in "Mile-a-Minute Kendall" earlier in the season.

DIED

MRS. GEORGE S. KNIGHT, famous a generation ago as one of the Worrell Sisters, died at her home in New Orleans, April 11. Sophie Worrell, beginning as a prodigy, had a long and interesting career. She was the first to sing "Mavourneen" in English, and was the originator of the accordion pleated skirt.

SIR FRANCIS COWLEY BURNAND, former editor of *Punch*, died in London Apr. 21, at the age of eighty-one. Among the more than one hundred and twenty plays, chiefly burlesques and light comedies of which he was the author, was "Black-Eyed Susan," which ran for 800 nights in London and was played for years in America.

COL. WILLIAM H. MEFFERT, formerly manager of the Old Masonic Temple, Louisville, Ky., and of the Meffert Stock company, died recently. During his long career Col. Meffert made many friends in the profession.

WILLIAM S. ROSS of New York, for many years a prominent figure in the theatrical world, associated with David Belasco as manager of David Warfield and for a long time business manager of "Shore Acres," was found dead in his room at the Fenton Hospital, Mt. Clemens, Mich., April 25.

"PRINCESS VICTORIA," twenty years old, a midget actress, well known on the vaudeville circuits, died April 25 following an operation for appendicitis at the sanitarium of A. R. Sterns, 365 West End Avenue. She is survived by her mother, Mrs. Sarah Willes, who is living at the Gerard Hotel.

CHARLES R. MATTHEWS, long manager of the Academy of Music, Charleston, S. C., died at his home in Summerville, S. C., April 17. He began in the theater as cloak-room boy, 20 years ago. He was born in Charleston. He is survived by a widow, who was Sarah Brandt, and four daughters. Cause of death, pneumonia.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**)

R. L. D., Toronto.—Eleanor Gordon was last in "The Fear Market."

B. H.—The dates, as far in advance as we have them, for Taylor Holmes in "His Majesty Bunker Bean" are in the Dates Ahead column.

R. A. C., New York.—Our last notice of Frederick Julian was with the Imperial Theater stock in Chicago some years ago. (2) In our records we find the Marlowe Hippodrome, Chicago, listed as a vaudeville house.

J. B., Buffalo.—Before his present tour in vaudeville, Frank Herbert appeared at special matinees at the Whitney Opera House in Chicago; in "Her Revenge"; with the Calburn stock, Bridgeport, Conn., and in "The Song Bird."

ALBERT MAYER, McKeesport, Pa.—"The Blue Paradise" company, which played Pittsburgh the week of Dec. 25, was a second company, organized in the Fall of 1916. It opened in Brooklyn and played Buffalo, Cleveland and Columbus before its Pittsburgh engagement.

A. D. R., San Francisco.—Previous to her appearance in "The Chorus Lady" in 1906, Rose Stahl played in stock in Philadelphia, where she gained her first stage experience; toured in "Dr. Jekyll and Mr. Hyde," and "Men and Women," subsequently appearing in "A Soldier of the Empire," "An American Gentleman," and "A Man of the World." In 1904 she played in a sketch entitled "The Chorus Girl," first in America and then in London. This sketch was made into a four-act play and named "The Chorus Lady."

J. H. M., New York City.—"The Pawn" had its premiere at Stamford, Conn., on March 30. In the cast were John Sainpolis, James Crane, William David, Joseph Selma, Nathaniel Sack, Desmond Gallagher, Florence Martin, Alice Fleming, Ione Magrane, Nesta De Becker, and T. Yamada. It was produced under the direction of Frank Keenan by the Plymouth Producing Company, an organization incorporated for that purpose. Lea Herrick is one of the directors. (2) "The Pawn" is being played on tour now and will reach New York later this Spring.

L. W. H., Hartford, Conn.—Fritz Lieber was born in Chicago, Ill., and made his stage debut with the Chicago Stock. He remained with that company for two seasons. Next he played with the Ben Greet Players. An engagement with Julia Marlowe followed, and he remained with Miss Marlowe until the close of the season of 1908, when he joined Robert Mantell's company in Shakespearean plays. He has been leading man with Mr. Mantell since that time. (2) The biography of William Faversham has been published in such books as "Who's Who in the Theater," but we do not know of a book devoted exclusively to his career.

"TWENTY-YEAR READER," Fairhaven, Mass.—Edgar Selwyn is the author of "Nearly Married," which was produced in New York on Sept. 5, 1913, with this cast: Virginia Pearson, Harry Loraine, Mabel Acker, Jane Grey, Ruth Shepley, Mark Smith, William Phinney, Bruce McRae, John Westley, Schuyler Ladd, Georgia Lawrence, Robert Fisher, Delmar E. Clark, and Harry Loraine. The play proved popular both in New York and on tour. (2) "The Stolen Story" was produced in New York on Oct. 2, 1906, with Joseph M. Sparks, Stephen Wright, Patrick C. Foy, John R. Armstrong, Charles Nevil, Fred Morgan, Dorothy Tennant, Genevieve Reynolds, Wright Kramer, Edward Martin, R. Peyton Carter, Jameson Lee Finney, Harry Stone, Beverly Sitgreaves, George Brown, Edwin Holt, Tully Marshall, Augustin Daly Wilks, Carlyle Shelley, Joseph Briggs, Yale D. Benner, Joseph Duval, Theodore M. Morris, James Seeley, Jennie Lamont, John E. Abbott, Arthur Wite, A. Mazzanovitch, C. D. Cromwell, John Parks, and Charles Chase in the cast. Jesse Lynch Williams is the author. (3) "Bought and Paid For" was presented in New York on Sept. 26, 1911, and continued there until Oct. 5, 1912. George Broadhurst is the author and in the cast were Charles Richman, Frank Craven, Allen Atell, Julia Dean, John Sharon, Marie Nordstrom, and Dorothy Davies. (4) When the play was produced it was known as "The Plain Woman," but upon its New York presentation it was called "Just a Woman." Eugene Walter is the author, and the cast included Josephine Victor, Walter Hampden, George Stuart Christie, Belle Mitchell, H. E. Herbert, Margaret McWade, David Howell Lindley, Frank Monroe, John Arthur, James Eagle, Madalain Howard, Walter Wilson, Cecil Magnus, George Williams, Robert Gaffney, Frank Torpey, Will Howard, John Sanders, and Edward Quinn.

TO REMODEL SAVOY

Messrs. Sullivan, Farrell and Saul J. Baron, owners of the Savoy Theater, situated 112 West 34th Street, N. Y., have leased it to the present tenant Walter Rosenberg for a term of five years beyond the present lease at an approximate rental of $40,000 per year. The tenant intends to remodel these premises and thoroughly embellish them by removing the stage, renewing all seats throughout, thereby increasing the capacity. Premises will be devoted to motion picture performances entirely. A pipe organ will be installed and an entrance built into the premises on the 33d Street side. The property now runs through from 33d to 34th Street and it is the intention of Mr. Rosenberg to sell tickets on both the 33d and the 34th Street side.

LEASE MAJESTIC

The Braddon Amusement Corporation has purchased the lease of the Majestic Theater and the two-story building at the southeast corner of St. Nicholas Avenue and 165th Street from the Big Three Amusement Corporation. The lessees will construct a roof garden on the premises, which is expected will be completed by June 1.

NEW YORK THEATERS

Cohan & Harris Theatre, W. 42nd St.
Call Bryant 6344. Evenings, 8.15. Matinees, Wednesday and Saturday at 2.15.
Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

FULTON Theatre, West 46th St. Evgs. at 8.30, Matinees, Wed. and Sat., 2.30.
J. FRED ZIMMERMAN presents
WILLIAM COURTENAY
THOS. A. WISE
In a New Comedy
PALS FIRST
By LEE WILSON DODD.

LIBERTY W. 42nd St., Eves. 8:15, Mats. Wed. and Sat. 2:15
John Mason, Irene Fenwick, Helen Ware, Mathilde Cottrelly, Helen Lowell, Richard Bennett, Lew Fields, Willis P. Sweatnam, in
"BOSOM FRIENDS"
By FRANK MANDEL

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT

CORT West 48th St. Phone Bryant 46. Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Season's One Substantial Success
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30; Mats., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Sir Herbert Tree in
"Colonel Newcome"
Mon., May 7—"WHEN JOHNNY COMES MARCHING HOME"

KNICKERBOCKER Theatre, B'way and 38th Street. Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
KLAW & ERLANGER.....Managers
George Arliss
In his greatest success,
"DISRAELI"

GEO. M. COHAN'S Theatre, B'way. 43d Street. Tel. Bryant 300.
Evgs., 8.25. Matinees, Wed. and Sat., 2.25.
KLAW & ERLANGER - - - Managers
POSITIVELY LAST WEEK
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
Mon., May 7—"Get-Rich-Quick Wallingford"

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
SELWYN & CO. present
JANE COWL
IN
"LILAC TIME"
By JANE COWL and JANE MURFIN.

REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats., Wed. and Sat., 2.15.
MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel
"Peter Ibbetson"
With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

MOROSCO Theatre, West 45th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.
OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS
Canary Cottage
With TRIXIE FRIGANZA
CHARLES RUGGLES & HERBERT CORTHELL
MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8.15. Matinees, Wednesday & Saturday 2.15
LAST WEEK THIS SEASON
A Gorgeous, Colorful Production with Company of 250 People
THE WANDERER
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NEWS OF STOCK PLAYS AND PLAYERS

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RALPH CAMPBELL—MARGUERITE FIELDS.

After several years of vaudeville and motion pictures, with an occasional one-night stand by way of variety, the White Plains, N. Y., audiences have found the Marguerite Fields Stock company at the Palace Theater (under the management of K. T. Marvin) to be most acceptable. Miss Fields, who brought the company in under her own management, after a successful season on the road, is the star of the organization, and has proved herself a clever actress of decided ability. Ralph Campbell is featured as the leading man, and has a clean-cut personality that gets across the footlights in every role. Both are worthy of Broadway productions. Now in its eleventh week the company has offered, with weekly change of bill, such plays as "Mile-a-Minute Kendall," "The Yellow Ticket," "Under Cover," "Within the Law," "Along Came Ruth," "Law of the Land," etc. Week April 30, "A Full House," played to big business. The company is happy in having Edward Vandermark, late of the Metropolitan Opera House, to paint all scenes. The audiences, composed largely of commuters who are used to Broadway shows, have been decidedly friendly. Playing late releases, Miss Fields can stay in White Plains a year. She has a large and beautiful wardrobe, a good singing and speaking voice, and her company, with Mr. Campbell justly at the head, is excellent.

C. C. SAVAGE.

STOCKS ACROSS THE BRIDGES

"Officer 666" at the Fifth Avenue and "Her Child" (Renamed) at the Grand

Manager Jack Horne presented that famous melodrama farce, "Officer 666," which made a distinct hit and was far above the average stock production. The stage setting surpassed all of Harry Horne's previous good work and was an exact duplicate of the original production. The caste was exceptionally well fitted for their different roles, Miss Summerly being a very sweet Helen Burton, while Mr. McWatters could not be surpassed as Travers Gladwin; Mr. Abbey was the polished Alfred Wilson to the life; Miss Spring was very charming as Sadie Small; Miss Younge being amusing as Mrs. Burton; Mr. Dion scored as Whitney Barnes, creating much laughter; Mr. Davis, a newcomer, made good as Officer 666, and excellent characterizations were given of their several parts by Messrs. Evart, Base, Prince, Malone, Linde, Ackley, the play running smoothly from start to finish, keeping the patrons in roars of laughter.

Current week "Camille" is presented by request of hundreds of patrons. This selction affords both Miss Summerly and Mr. McWatters an opportunity to appear in roles which they have played many times and made unquestioned hits. This company has made a great record in Brooklyn, playing to capacity houses since last October, and made a change from vaudeville to stock on one day's notice, duplicating their business each week. The present subscription list runs over 4,000 regular weekly patrons.

"Her Unborn Child," Grand Opera House

"Her Unborn Child" finished its second week's run at the Grand Opera House to very good business, week April 23-30. Mr. Buhler as Ted Livingston could not have been better and Miss Radcliffe as Mrs. Kennedy was likewise as good. Mr. Stephenson gave a true impersonation of Dr. Remington, and Miss Stampe as Mibbe, the brat, furnished what laughter could be expected from a drama of this sort. The balance of the cast showed well to advantage and as a whole the cast was exceedingly pleasing. This play has met with the same rebuke here that it has elsewhere, making it necessary to change the name to "Her Child." Current week, "Hit-the-Trail Holliday."

Stock Notes from Brooklyn

Charles W. Daniels of the Grand Opera House presents Noel Travers and Irene Douglas and his own stock company in "Hit-the-Trail Holliday," by Geo. M. Cohan, produced under the personal direction of Noel Travers, with the following cast: Noel Travers, W. H. Malone, Harry Maitland, Walter Fenner, R. St. Vrain, Reynold Williams, Fred C. House, Forrest Zimmer, Basil Buck, Sidney Taylor, Austin Vare, James R. Field, R. Woods, Irene Douglas, Violet Barney and Minnie Stanley. Billy Holliday of New York was played by Noel Travers. The minister's daughter, by Irene Douglas. Mr. Daniels feels sure this is an opportune time to give his patrons a comedy.

Richard Buhler's contract with Mr. Daniels of the Grand Opera House expired Saturday night, April 28. His original contract called for ten weeks, but owing to his own company not being ready he extended his time at the Grand for two weeks longer. It is rumored that Mr Buhler will open his new stock company in a different section of Brooklyn.

WILLIAM E. GARLAND.

"THE SINNERS" IN ALBANY

ALBANY, N. Y. (*Special*).—For the second week of their stock engagement at Harmanus Bleecker Hall the Bleecker Players offered an excellent production of Owen Davis's play, "The Sinners." Isabel Lowe, the leading woman, appeared as May Horton, and gave a delightful portrayal of the role. Other members of the company were efficiently cast and a well-rounded performance resulted. John Warner had an unimportant part in this week's bill. Miss Joy was seen to advantage as Hilda Newton, and Grant Irvin, Helen Beresford, Mrs. Greenstone, J. V. Preston and Miss Helen Fulton, the latter two being new comers with the company this week, all aided in the merits of the production. Grace Hayle, a popular member of the company last season, will return next week and appear in the Scotch comedy, "Kitty Mackay."

GEORGE W. HERRICK.

SPRING, SUMMER, SYRACUSE

Welcome Return of the Knickerbocker Players—Lew Woods Co. Continues

SYRACUSE, N. Y. (*Special*.)—The Knickerbocker Players opened their Spring and Summer season of stock at the Empire Theater, April 23, with "It Pays to Advertise." The house was packed to the doors, extra seats being used and available standing room at a premium, and not a pass issued for the performance. The Knickerbocker Players are probably the most popular set of stock performers that ever came to Syracuse. A better opening piece could not have been selected, and the entire company took advantage of every opportunity in a manner which predicts absolute popularity and success in their coming stand. Every member played perfectly and each individual's work can be summed up in one word—"excellent." In the company are Frank Wilcox and Minna Gombel in the titular roles, assisted by Thomas Emery, Mrs. Adelaide Hibberd, Halbert Brown, Caralian Waide, Elmer H. Brown, Nona Kelly, Charles Mather, Harold Salter, J. Strong, and Ralph Murphy. "Romance," week April 30-May 3: "Hit-the-Trail Hallday," week May 7.

The plays are being staged by Charles Mather and the company is being managed by Dewitt Newing.

The Lew Wood stock company presented "Sinners" at the Wieting the week April 23. Both Rita Knight and Mr. Harrington took the leads in an effective manner. Carolyn Morrison does an excellent bit of character acting in the part of "Mary's Mother," and Betty Farrington made a good "Hilda." The other members of the cast also pleased with their parts. The play is proving a strong drawing card.

FREDERICK E. NORTON.

May Bell Marks, a stock favorite in Canada, has been in New York for several weeks selecting plays and players for the coming season.

FLASHES FROM STOCK STAGES

Gertrude Dion Magill and M. E. Ryan have closed their vaudeville season in Fall River, Mass and will take a stock engagement.

The Perkins stock company is playing to paying business at the Magic, Ft. Dodge, Iowa.

"It Pays to Advertise" was the Shubert stock company's attraction in Milwaukee last week.

Last week the Orpheum stock company of Milwaukee presented "Hotel Topsy Turvy," with Mark Lea in the leading comedy role. Elsie Cole, Bernie Clark and Hazel Williams composed part of the principal cast. A large chorus is now becoming well drilled and the attendance is increasing each week. Last week was the third for this company.

Some Record

James A. Bliss, stage director and comedian, has played fifty-eight seasons, Summer and Winter, from 1897 to the present, and in that time he has been seen in 585 characters. He has been actor, director, stage manager, and understudy in the principal cities and towns of the country.

Albert S. Vees has recently been in New York engaging a company and plays for Wheeling, W. Va. The company opens May 7.

Friends of Edward Woodruff will be pleased to learn that he is just closing a very successful season as leading man at the Palace Theater in Toledo, Ohio, and will open May 7 under the management of Clark Brown for a Summer stock engagement at the Orpheum Theater, Montreal. Percy Meldon will direct. Frances McGrath will be the leading woman.

Douglas J. Wood, formerly director of the Bandbox Theater in New York, and Marjorie Moreland (Mrs. Nat Goodwin No. 5) are playing the leads in the Academy of Music stock company in Haverhill, Mass., and their appearance created a furor. They opened in "Arms and the Girl" and the week April 23 appeared in "Under Southern Skies." Forrest Orr and Florence Carpenter were their predecessors in the leads.

Frank Gallagher, leading man at the Temple Theater at Fort Wayne, Ind., for two years, now has the lease on the house and is operating his own company there.

"The House of Glass, which was presented for the first time in Portland, Ore., less than a month ago by a regular road company, was no less strongly presented by the Alcazar Players at the Baker week April 15. Aline McDermott in the role of the wife thrilled the audience by her intensity of self-control in the dramatic moments; Albert McGovern, the husband, was natural, forceful and convincing; the role of the crook was made attractive by Will Lloyd; George P. Taylor, as the detective, and Henry Holland, as the attorney, were excellent types.

Olive Tell has returned to Rochester, N. Y., to assume her old place as leading woman for the Spring and Summer season at the Lyceum. She has been under the direction of Cohan and Harris, and will probably go back to that management after her season in stock ends.

The engagement of the Bainbridge light opera company at the Shubert, Minneapolis, came to a sudden close after a performance of "Captain Cupid," April 17. Poor business, brought about by war conditions, was given by Manager Bainbridge as the reason for closing. The company was in its twenty-seventh week. The future policy of the house will be announced shortly.

Salt Lake City

The Wilkes Players presented the week of April 22-28 "The County Chairman." Ferdinand Munier, in the title role, scored in one of the best of his many well-handled roles. He is one of the best character men ever seen in Salt Lake; Huron L. Blyden made a funny negro; to Cliff Thompson and Charlotte Treadway goes a great deal of credit for the manner in which they handled their roles; Cecil Kirke was a very good Tillford Wheeler, and Nana Bryant appeared to good advantage as Lucy; Frank Bonner and Claire Sinclair, Mr. and Mrs. Briscoe, were thoroughly enjoyable; Frederick Moore and Ancyn T. McNulty were good; George Barnes made a first-class rapidfire salesman, and Dorothy Meeks was very good as Miss Watkins. The balance of the cast, including Harry Taylor, H. C. Beck, Billy Jensen, Ethel Tucker, Lucille Holder, Fritz Arnold and Wallace Carter, were good. Huron L. Blyden gave an excellent production, using about twenty-five extra people and an eight-piece band. "The Boss," current week.

Charles K. Franklyn, for two seasons director of the Temple Theater stock in Fort Wayne, Ind., is putting on a home talent show at Garrett, Ind., May 4, and plans similar entertainments at Auburn, Ind., and Fort Wayne, Ind., soon.

Helen Hayes Brown has retired from the cast of the Poli Players in Washington, D. C. She has signed a contract with the Selwyns to appear in the Madge Kennedy part in "Fair and Warmer" next Fall.

Marjorie Shrewsbury (Mrs. William B. Morse), "leads," and William B. Morse, "heavies," will close an eight months' engagement with Roy E. Fox Players May 5. Miss Shrewsbury replaced Hazel Fox during her retirement.

Chamberlain Brown's stock company, assembled by O. D. Woodward, is westward-bound, William David being in the lead. Others in the organization are Gilberta Faust, Murray Bernard, Sydney Riggs and Robert Knight.

The stock company now at the Grand Opera House, Brooklyn, is headed by Knoll Travers and Irene Douglas. Others are Harry Maitland, Walter Tenner, Louise Langdon, Florence Johns and Basil Buck. The company was rounded up by Chamberlain Brown.

The Alcazar Players, at the Baker Theater, Portland, Oregon, week of April 15, gave a splendid performance of "The House of Glass" to crowded houses, Albert McGovern scoring the big success of the play. This was the twenty-fifth week of the Alcazar Players to most satisfactory business the entire season.

"SPRING MAID" CO. IN NEW HAVEN

NEW HAVEN (*Special*).—The new musical stock company at the Hyperion will present "The Spring Maid" as the opening attraction. The company is headed by Vinitia Fitzhugh, Edward Basse, Ralph Sipperly, Henry Antrim, Harry Short, Inez Bauer, Edward Beck, and others. The management is under Henry Menges. The scale of prices has been raised. The Hyperion Players, after a long and prosperous engagement, gave way to the new musical stock company. The many friends of Charles Carver, Jane Morgan, and the other favorite players trust that they will be seen again in New Haven at some future date.

SEYMOUR WEMYSS SMITH.

"AT NIGHT ALL CATS ARE GRAY"

A Play by the Community Set of Richmond Hill Put on at Jamaica, L. I.

"At Night All Cats Are Gray," is the title of a satirical melodrama written by Robert Garland, and played by the Community Players of Richmond Hill, at Jamaica, L. I., April 23, 24, 25. In the cast were Mabel Allyn, Cedric Crowell, Jay Shatter, Douglas Black, and Gove Hambidge.

At the head of the organization is Cedric Crowell, an actor who has had experience with the Municipal Theater of Northampton and with the Portland Players. Ruth Hambidge is art director; Bradford Ashworth, a scenic artist of the new and enlightened school, is technical director, and Arthur Pollock, a writer, is, as literary director, responsible for the choice of plays. The other officers are Arthur Johnson, treasurer; Charles Crowell, business manager; Helen Black, secretary; Mabel Sondheim, assistant secretary, and Laura Haugaard, assistant business manager.

The company is in business because they love it and are interested in pleasing the community. There is no salary list. It aims not only to stimulate in the community an interest in the drama, not by presenting hackneyed plays that have long been ready for the scrap heap, but by putting on plays that are enough above the mediocre to be a stimulus to thought and to the esthetic instincts, by interpreting them sincerely and in accordance with modern methods of acting, and by staging them with scenery that is not only abreast of the time, but just a bit ahead of it. The members have what all experimental theaters long for, a workshop. In this workshop, a barn, they hold their rehearsals, transact their business, design their scenery and costumes, and build and paint their scenery.

Windcall.

W. O. McWATTERS.

(Fifth Avenue Stock Company, Brooklyn.)

W. O. McWatters has played the leads in the Fifth Avenue Theater (Brooklyn's premier stock company) since last October, and has made an enviable success. Both Manager Horn and his patrons expressed their desire to have him stay in Brooklyn permanently. With over fifteen years' experience in stocks in Chicago, Boston, Detroit, Rochester, Erie, Akron, and with his own stock companies in Youngstown and Terre Haute, he has proved his worth and has been afforded unlimited praise, due to his marvelous personality and untiring efforts. He has won much praise in such parts as Daniel Voorhees Pike in "The Man From Home," Bob Reynolds in "Fine Feathers," and in musical comedies as Kid Burns in "Forty-five Minutes From Broadway," Edward Cherry in "Madam Sherry," and also in "The Talk of New York." Mr. McWatters will open one of his Summer stock companies in Saginaw, Mich., May 27.

POSSIBILITY IN KANSAS CITY

KANSAS CITY, MO. (*Special*).—Frances McHenry, a former favorite stock lead, is in the city. It is said that she is contemplating a short Spring season at the old Auditorium preliminary to a permanent stock there next Winter. Robert Dempster and Dorothy Mortimer are being mentioned as prospective members. In its palmy days the old Auditorium was one of the stock houses of the country, but of late years Meta Miller has been the only one with ability to make a success of the house. What with the assurance from the Opera Players Stock that they would be back in the Fall, and the very likely possibility that the Dubinskys will operate a stock here next season, Kansas City bids fair to be amply supplied with that form of entertainment. JACK MCCLEERY.

"SQUAW MAN" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—The Dubinsky Bros. stock company scored another important success with their presentation of "The Squaw Man," April 22-28. Ed Dubinsky was at his best as Jim Carson and handled the role in a quiet, forceful way that was most effective throughout the fine lines of the part. Barney Dubinsky as Sir John Applegate, Aldred Pierce as Henry Wynnegate, Wallace Grigg as Shorty, and Frank C. Meyers as Big Bill were all excellent; Robert Bennett as Cash Hawkins deserves special mention; Lottie Salisbury was unusually good as Nat-U-Ritch, and Eva Craig was charming as Diana and added wonderfully to the success of the play by her acting. The stage settings were elaborate and realistic. "Hit-the-Trail Halliday" follows.

JOHN A. DUNCAN, JR.

RELEASED FOR STOCK

"The Melody of Youth" and "Shirley Kaye" Ready for Offers

The latest plays to be released for stock purposes are "The Melody of Youth" and "Shirley Kaye." "The Melody of Youth" is a romantic Irish drama set in the days of 1830, written by Brandon Tynan, who acted in the piece when it was produced in New York last season. There are three acts, using three sets of scenery—a living room, a garden, and a study. The cast consists of eleven characters, five women and six men. There is a large part for both the leading man and leading woman, the man's part being slightly more prominent, however.

"Shirley Kaye" is a feminist comedy in four acts, written by Hurlbert Footner. This play should prove very popular among stock audiences, as the triumph of the heroine over a group of shrewd Wall Street men is a theme that will be liked. The play requires four settings, a garden, reception room, library, and the interior of a rustic cabin. The cast consists of fourteen characters, eight men and six women. The title role is a remarkably fine part for the leading woman, and the leading man has a sympathetic role.

"HIT-THE-TRAIL" IN SCRANTON

SCRANTON, PA. (*Special*). — Academy "Hit-the-Trail Halliday" was admirably presented by the Poli Stock Players week April 23, to excellent business, scoring a pronounced success. It again demonstrates the artistic breadth and scope of this favorite stock organization. Edward E. Horton in the title role had many opportunities to display his strength and mettle and took full advantage of them, making a personal hit; Mae Melvin as Edith Holden was charmingly clever and sweet; Lawrence Brooke as the blustering brewer and Rexford Burnett as his son were seen to excellent advantage; Arthur Buchanan gave a finished performance of the part of Burr Jayson and Mabel Griffith was splendid as Mrs. Temple; May B. Hurst as Anna and Marguerite Johnson as Pete merit special mention; Jerry O'Day as Jed Cusick was very good; Gilbert Coan, Royal Stout, W. Olathe Miller, George Bylett, E. R. DeReamer, Alfred Atfield, Joseph Cummings and Leroy Mills gave adequate support. Much credit is due A. J. Edwards for the excellent manner in which the play was staged. "Which One Shall I Marry," week 30. Coming, "The Easiest Way." Rexford Burnett, who is playing the part of Dean Granger in "Hit-the-Trail Halliday," was obliged to leave the cast to attend the funeral of his father, Geo. Elmdorf.

C. B. DERMAN.

"GHOST BREAKER" IN ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players gave a splendid production of "The Ghost Breaker" at the Mozart, April 23-28, to large business. Charles C. Wilson made a manly and thoroughly competent Warren Jarvis; Harriett Duke was seen to advantage as Princess Maria Theresa and pleased greatly; J. Harrison Taylor did well as Carlos; Herbert Light was a dashing Don Rebiedo, and Hazel Corinne a fascinating Dolores; Dan Malloy furnished much clever fun as Rusty Snow, and excellent work was also contributed by Lillian Stuart, Edward McMillan, Girard Patterson, Dave Callis, Lee Sterrett, and Charlotte Wade Daniel. Dan Malloy's new play had its first production June 30 and May 5.

J. MAXWELL BEERS.

MAE DESMOND, SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—"Rebecca of Sunnybrook Farm, with Mae Desmond in the title role, was presented to capacity houses week April 23-28 at the Van Curler Opera House by Mae Desmond and Players. Miss Desmond appeared to be right at home in the girlish part and each succeeding week gives ample proof of her versatility and histrionic ability. Two clever characterizations which showed thought and study were that of the old aunt by Millie Freeman and the village stage driver by Guy Hitner. A. Gordon Reid is deserving of special mention for the wonderful production and scenic effects. "The Eternal Magdalene" and "The Old Homestead" to follow.

NAT SAHR.

"COMMUTERS" IN SOMERVILLE

SOMERVILLE, MASS. (*Special*).—The annual '17 show given by the Institute of Technology was given Monday evening, April 23, at the Somerville Theater, and those who have seen others in past seasons declare "Not a Chance" (which is the name of the one this season) to be far and away the best of the lot. A capacity audience witnessed the play, among them about 800 college men. Starting with a Tuesday matinee, the Somerville Theater Players opened in James Forbes funnosity "The Commuters," and were well received. The bill is funny in spots and gives all the members in the cast more or less opportunity for display of their versatility. Arthur Howard as Larry Brice and Adelyn Bushnell as Hetty are seen to especially fine advantage as the young married couple, while Jack W. Lewis as Sammy is seen in one of the best things he has yet done since coming here. Others in the cast who also scored, are Brandon Evans, Edmund Bailey, John Dugan, Rose Gordon, Grace Fox, Dorothy Beardsley, and Ruth Fielding. Some beautiful stage settings have been arranged by Kendal Weston the director. Current week, Hall Caine's "The Christian" is underlined.

C. M. B.

"ON TRIAL" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at the Orpheum, gave an excellent presentation of "On Trial," April 15-21, before houses averaging good business. Phoebe Hunt, who had been absent from the city for some time, was given a hearty reception, and her work as leading woman was marked by skill, ease and finish; Alexis Luce as the prisoner met the demands of the role, and gave a faithful delineation; George Rand as the Secretary showed his cleverness and ability to good advantage. In the cast were Dora Mae Howe, Jane Darwell, William C. Walsh, John Sheehan, and others, who gave efficient support. Same company in "The Boss Is Coming," April 22-28.

BENJAMIN F. MESSERVEY.

(*Continued on page 19*)

NOTICE TO QUIT IN SIOUX CITY

SIOUX CITY, IA. (*Special*).—Week April 22 the New Grand Players presented that ancient relic of prehistoric days, "My Friend From India." The play was well staged and the company worked hard. The cast: Augustus Keene Shaver, Rollo Lloyd; Erastus Underbolt, Burke Clarke; Charlie Underbolt, Robert LaSuer; Tom Valentine, Harry LaCour; Reverend James Tweedle, Fred Quimby; Jennings, Frank Shannon; Bill Finnerty, William Lyons; Marian Hayste, Elsie Esmond; Arabella Beekman-Street, Charlotte Adams; Bernice Underbolt, Una Trevelyn; Gertie Underbolt, Thelma Belgger; Tilly, Mildred Davis; the Glass man, Leo Belgger. Current week, "The Divorce Question." Frank Shannon, popular second man with the New Grand Players, closes his third season of stock at his country estate in Le Mars, Ia., near Sioux City. While the two-week notice was read to the New Grand Players, April 16, Mr. Galinsky, owner of the company, has agreed to keep the company here from week to week on a sort of mutual agreement proposition. Elsie Esmond, leading lady with the New Grand Players, closed engagement here Saturday, April 28.

MURPH.

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STEIN'S MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

WAIT FOR A SONG FESTIVAL

But Chicago Lured It Back After Thirty-three Years—May Vokes's Venture in Renting an Apartment—

CHICAGO, May 3—(*Special Correspondence*).—The first Musical Festival that has been held in Chicago for thirty-three years has been advanced with great success under the musical direction of Frederick A. Stock, with the Chicago Symphony Orchestra as the basic factor of its structure; while Wessels & Vogell did the rest of the management. The three nights at the Auditorium attracted immense audiences and showed the festival spirit was very much alive. For two years Director Stock has been getting together a festival chorus of 850 selected from Apollo Musical Club, Mendelssohn Club, Philharmonic Society, Swedish Choral Club, American Choral Society, Bell Telephone Male Chorus, Chicago Singverein and 200 boys from the Oak Park and River Forest high schools, and had them rehearsed in the Mahler work. For this big enterprise he augmented the Chicago Symphony Orchestra to 150 players, and engaged a list of notable soloists for service.

The interpretation of the colossal score was seemingly successful in all details and the local press united in praise of the performance, admitting the imposing character of the music was not staggered by its originality. It has magnificent sonorieties, and the climaxes are stirring to the ear while there are passages of great beauty—it has too much length in working out his musical metaphysics. The tiresome period came in some of the long choruses and the loveliest episodes were for the soloists. The Wednesday evening program with Miss Freda Hemple as soloist and the Tschaikowsky symphony No. 6 "Pathetic" was particularly popular; likewise the Wagnerian program Friday evening with Margaret Matzenhauer, Lambert Murphy and Clarence Whitehill as soloists. Artistically and financially the festival was a great success.

The Boston National Grand Opera company closed its season in Milwaukee last week and lingered but a few moments here on its return eastward under the wizardly guidance of Max Hirsch, who has forgotten as much about railways as many R.R. experts know. Impresario Rabinoff's stars included Marie Gay, Sig. Zannatello, George Blankalhoff, Ricardo Martin.

Orchestra Hall after an unusually heavy and busy season in the musical line returns to the rank of cinema for the Summer, May 7, when "The Spirit of '76" will face the recruiting camp in Grant Park just across the Boul. Mich.

Personal More or Less

Marie Tempest writes from the Antipodes that her old friends had not forgotten her in the first representation of "Good Gracious, Annabelle" in Melbourne. The spiritely Tempest appeared in the title role of "Carmen" under J. C. Duff's direction at the Chicago Auditorium fifteen years ago, and is still sprightly. Meanwhile the Chicago debutante of three seasons ago, Lola Fisher, is doing as well as ever as Annabelle at the crowded Cort Theater.

Jane Cowl found that the pleasant culmination of moving pictures was so eminently satisfactory to fans of the silent drama that she has dried up the teary terminal of the last act in "Lilac Time" and finds the change happy indeed.

The departure of Sybil Sanderson from the leading role of "Sibyl" when the alliance of Sanderson-Bryan-Cawthorn closed with the recent engagement at the Illinois—appears to have been a loss the manager deplores, as "The Runaway" is apparently not a walk away. These are great times for the original allies in song and dance.

Herman Lieb, son of the late General Lieb of this city, an accomplished character and leader, is to have a stock company this Summer at the Wilson Avenue Theater, located on the far northern shore, in the Little Paris district of Chicago. His leading man will be Mitchell Harris, and the leading lady Margaret Hertz, who has already been credited with brilliant work with the Little Theater company of Maurice Browne.

Julia Claussen, the distinguished contralto of the Chicago Opera Association, has established an unusual record the past season, as a soloist with symphony orchestras, having appeared in this capacity in New York, Philadelphia Baltimore, Washington, Detroit, Chicago and Seattle. She has been a seven-time winner in the most arduous task of the singer.

The Ringling Show at the Coliseum took on quite a martial aspect last Monday evening when nearly seven hundred members of the 1st Illinois Infantry attended the attraction as guests of the Ringlings.

The Chicago Theater has gone dark for the Summer, as Sam Gerson has transferred "Very Good, Eddy" to the "more-in-the-loop" stage of the Garrick Theater.

Edward O. Gardner, the new acting manager of the Colonial Theater, has gone to Indianapolis to put on the film of "Joan the Woman" at the English Theater.

The capacious high-power naphtha launches of Charles Ringling and his elder brother, John Ringling, have been commandeered by Uncle Sam for patrol service in Floridian waters from the Shark River to Appalachicola. The launches had been stored in Summer quarters at their Winter homes in Sarasota, Fla.

Andreas Dippel, once associate director with the Chicago Opera Association, who bobbed up serenely with the "Lilac Domino" two years ago at the Garrick, will presently make a pleasant invasion at the Illinois Theater with "The Love Mill." If it has the passionate pulsation of his first light operatic venture, "Gypsy Love" it will give lilt to the Summer season.

William Faversham will introduce Bernard Shaw's "Getting Married" to this public May 7 at the Princess, accompanied chiefly by Henrietta Crosman, Charles Cherry and Hilda Spong. The engagement is limited to a fortnight. Late in coming but not lingering.

Louis B. O'Shaugnessey, business manager of "Betty" is the son of the famous O'Shaugnessey of the Cincinnati *Enquirer*. He, together with Victor Karay, the manager of "Betty"; Rolo Timpone, manager of the Illinois, and other choice spirits gave a farewell dinner to Frank Pallam of the *Examiner* Wednesday evening at the College Inn.

Signor Frosolona, director of the Illinois Theater orchestra with a coterie of brother artists gave a quartette program Sunday afternoon in Seward Park, under the auspices of the Music Association.

Flora Zabell of "Have a Heart," which closed last week in Pittsburg, was expected at her old home in this city, but concluded to go East and arrange for the coming season first.

William J. Davis, who is destined to be the next president of the Indiana Club, if the stars are popularly forecasting, came in from Barrington with Jimmy Watson, the famous first nighter, late last week, carrying a five-pound potato as a cure against rheumatism. He predicts great things for Illinois in the line of potato crops.

Joseph Santley, the young Chesterfield of musical comedy, has written a sketch, "The Girl on the Magazine Cover," that he expects to produce at the Majestic as soon as the "Betty" season closes. His accompanying vestals in vaudeville will be Bunny Wendell, Isabel Adams, and Ivy Sawyer (who graced the title role of Betty). The vaudeville stage is giving premiums just now for classy material.

Raymond Hitchcock has become so proficient in playing the tuba that he is thinking of helping out John Phillip Sousa if he needs any extra melody to temper the sad sea waves and give them a comedy crest this Summer at Atlantic City. He is not forgetting the fact that he is the hope of the new Summer revue, and is under a self-control-stop to keep from unbottling the new quips for the final days and nights of biithsome "Betty."

The final chapter of a world-famed romance, involving the late Frits von Frantzius, wealthy Chicago broker, and Saharet, the dancer, was viewed in the auction rooms this week, where his effects were sold, including some three score pictures of the dancer. It may be remarked that the pictures of the siren were the least sought for of any in the collection. Several thousand of her photos selling for $1.70.

Miss Gladys Rockwell, the well-known screen actress, who has written a patriotic song that has been distributed with success, has enlisted in the Red Cross service and abandoned the screen.

Ralph Kettering, the publicity director for Jones, Linick & Schaeffer, whose last vaudeville sketch, "Rich Girl and Poor Girl" will have a Broadway showing at Loew's American Theater, May 7, following a successful fortnight in Boston, has had his new Hawaiian play "A Daughter of the Sun," accepted by Rowland and Howard for production early in August. Last season Kettering's "Which One Shall I Marry" proved one of the biggest successes on the International circuit.

John G. Robinson, of circus fame, late in charge of Selig's Zoo in Los Angeles, has tendered his name to the list of reserves for the U. S. Quartermaster's Department.

Martin Beck head of the Orpheum circuit has ordered that the calls for the Navy Department for recruits be printed in all the Orpheum programs every week; and, further suggested that where male ushers are employed, they should offer themselves for the service and that girls be engaged in their places.

The amusement producing firm of William Elliott, F. Ray Comstock and Morris Gest, state that they have secured the LaSalle Theater from Jones Linick and Schaeffer, who have handled the house since Harry Askins gave it up and will make it the home of musical comedies of the intimate type. The old days of the LaSalle were associated with this line until Mort Singer transferred his activities to the Princess. Chicago is in need of producing managers.

Managers of comedy and light operatic enterprises have been excessively annoyed for a long time past because the producers of "small time girl acts" have been in the habit of using the plots of their offerings not to remark "fat" lines, without regard to the claims of copyright or anything else. It is opined the scouts employed in ferreting out these infringements will have plenty to do.

May Vokes' Adventures

Thespians coming to Chicago for a run generally seek out a quiet apartment on the North Side and settle down for the real life minus the rush and the roar of the Loop or the fascinating bright lights of the College Inn. In accord with this idea, May Vokes recently threatened to desert the Brevoort and its prospective abandonment of meat once a week and find herself a quiet apartment where her mother and friends might enjoy the twilight hours and have the peace of early morning undisturbed. She started out with a diamond studded meshbag under one arm and a thousand dollar Pekinese pup under the other, not to remarkable sides en train. Every apartment she saw pleased her better than the one before, and she promptly advanced the first month's rent, so that by the time she had put funds in escrow for five different flats, she was reminded that all of her furniture was in New York, and she had nothing to furnish the apartment with but a meshbag and a dog. This is from having too many successful investments and surplus of temperament. Miss Vokes finally compromised with herself by renting the furnished apartment of Donald Brian on Division Street. She has borrowed Eleanore Fisher's parrot and marmoset monkey for extra company and allowed all her other rent advances to be put in the discard known as "profit and loss"; anyway it is against May Vokes's idea to be lonesome.

Viva Ethelia of the vaudeville stage, who claims relationship with the late Madame Nordica, has brought suit for divorce from her husband, Harvey Griffiths, also an artist (painter in a department store).

Belle Baker, who has taken up the Lotta caption, "incomparable," is the headliner at the Majestic and has succeeded better than the nervous and noisy Eva Tanguay, who was neighbor to the moving picture which emotied the house last week. Another artistic joy on the bill was McIntyre and Heath in a soldier sketch more timely but not as meaty as the "Ham Tree." Elsie Pilcer, sister of scarf-changing Harry, who was wont to astonish the patrons of the LaSalle with many changes of hosiery and clothes before he found Gaby Deslys, is given to the same speciality of hanging on a new lot of clothes every time she gets off the stage and back again. A new and original personage was Joe Towle. He is seemingly good timber for a revue.

Plays You've Heard About

"The Bird of Paradise," the favorite in Oliver Morosco's dramatic aviary is back again at the Olympic and the two big ones, Jay Barnes and George Warren reminisce freely. Seven years ago the drama of the uleie began its career at the Great Northern, then roosted at the Garrick and since has continued in popular and playing flight all over the universe. Ben Giroux, who used to direct the destinies of the most famous melodramatic house on the North Side has been chief caretaker of the bird and invented all sorts of variations for the volcano and the chocolate quartette. Bessie Barriscale, now hopelessly wedded to the "movies," was the original Luana—then came Lenora Ulrich, the melodious Milwaukeean, and now comes Muriel Starr, who has her predecessors outclassed for weight. The Tully masterpiece goes as well as ever in the favor of the public, and a run seems imminent.

"Very Good, Eddie," after seven week's sojourn outside Chicago in the old American Music Hall has bopped nimbly into the Loop, and is making the patrons of the Garrick very happy. Ada Lewis was so glad to get back she leased a flat on the North Side, and Alice Dovey, who did all her preparatory work for the stage at the Chicago Musical College has had a witching way with all of her delicate vocal charm in the leading line. Ernest Truax is excellent as ever, and an attractive addition gives a crowning glory of red in the triz person of Josie Harriman.

"Pierrot, the Prodigal" is one of the glories of the fast expiring local theatrical season at the Princess. The actors led by M. Clerget are pleasing, and the famous French justly carried the lion's share of the honors, but Louis Gouget, who created the role of the Baron back in Paris eighteen years ago, gives a remarkable delineation of the rouged old roue. Marjorie Patterson as Pierrot shows that the handsome young American is clever in assimilating the art that lies so naturally in the clasp of our cousins across the sea. Pauline Noizeaux had the real finesse for the dainty blancheuse, and Gabrielle Perrier gave a sweet tenderness to the devoted mother.

"Ception Shoals" with temperamental Nazimova has been emotioning at the Blackstone, stirring the audiences and catching the sunglass of the critics for a new play in naked truth, that is up to the regulation of the most fashionable seaside resort.

The consensus of opinion indicates that the author, the Rev. H. Austin Adams, in taking up an "interesting condition" has not been particularly happy in advancing a new style seabird in a morality play.

CHARLES E. NIXON.

BOSTON

BOSTON (*Special*).—At the Castle Square Theater last Tuesday evening, April 24 John Craig produced the sixth annual Harvard prize play. It is the work of a Harvard student, Kenneth Andrews, who has written a four-act piece called "The Year of the Tiger." Andrews was graduated from Knox College, Galesburg, Illinois, in 1913, and soon thereafter went to Japan, where he became editor of the English department of the Osaka Mainichi, an influential newspaper of central Japan.

"The Year of The Tiger" is a play of modern Japan, the scene being laid in a little town away from the large cities, where an American missionary and his family have converted a Japanese temple into a dwelling and are conducting a hospital under the auspices of the mission, the missionary himself being a physician. He, with his wife and daughter, the American consul a spinster of uncertain age who has charge of the hospital and a young fellow who represents the Standard Oil Company in that section, form the American colony. The last act verges several times on farce and is a complete change from the three that precede it. It is to be hoped that the young playwright will work over this final act so as to bring it into accord with the rest of the play.

The honors of the acting belong to Miss Victor and Mr. Mack, who were remarkable in their impersonations, respectively, of the missionary's daughter and the old servant. Mr. Craig was effective as the leper. The scenery followed models probably brought from Japan by Mr. Andrews and rarely has our stage witnessed better pictorial effects. On Friday afternoon there was a professional matinee and all the players in Boston flocked to the Castle Square to witness the new Japanese drama.

There were few changes at the theaters last evening, April 30. The Henry Jewett Players gave "The Lost Silk Hat" and "Don" the first little play for the first time in Boston. Other attractions were: Hollis, "Shirley Kaye"; with Elsie Ferguson; Tremont, "A Tailor-Made Man" with Grant Mitchell; Shubert, "The Woman Thou Gavest Me"; Plymouth, "The Masquerader" with Guy Bates Post; Wilbur, "His Bridal Night" in which the Dolly Sisters have made a hit; Park Square, "Fair and Warmer"; Majestic, "The Flame."

The engagement of the photoplay of "Joan the Woman" for which Geraldine Farrar posed, closed Saturday night at the Colonial.

B. F. Keith's billboards no longer announce theatrical attractions. Instead the billboards of Keith's Theater, the Boston Theater and the Bijou have ten words which every Bostonian has now learned by heart: "Back Yard Gardens Help Win the War. Do Your Bit." The man that wrote those ten words for the Keith management has mastered the secret of advertising.

DUDLEY CLAPP.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Auditorium (George Freeman, superintendent): Manchester lodge of Elks, No. 146, conducted a successful minstrel show April 23, 24. "Gypsy Love," which held the boards April 25, scored a hit with Manchester theater patrons.

Palace, April 25: "The Excelsior Models" proved to be good, while "The Fashion Plates," starring Pierce and Mazie, was also good. Week of April 16 was the greatest in the history of the Palace, so says Manager O'Neil.

J. J. MAHONEY.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—A crowded attendance strongly welcomes and enthusiastically approve the current week's offering at the Belasco, the Shuberts' "The Blue Paradise." The interpreting company that score many individual successes comprise John E. Young, Vivienne Segal, Helen Eley, Veronica Marquise, Robert G. Pitkin Shep, Camp, Sam Hearn, Arnold Grazer, George Everett, Louise Kelley, and Fred Hartman.

Monday, May 7, the Mask and Wig Club of the University of Pennsylvania, under society patronage, give a single performance of their new burlesque, "Mr. Rip Van Winkle," followed by a new comedy by William J. Hurlbut, entitled "Saturday to Monday," for the first time on any stage, produced by Winthrop Ames.

"The Yellow Jacket" is the National Theater's very attractive present week's offering that is enjoyed by a very large opening audience. The play is produced under the direction and guidance of Mr. and Mrs. Coburn, who appear in the leading roles, with an artistic and capital support rendered by Albert Bruning, Howard Kyle, John C. Hickey, George Farren, Schuyler Ladd, Henry Buckler, Charles Harper, George Gaul, Margaret Carroll, Lillian Spencer, Beatrice Prentice, Mabel Wright, Winifred Ridgely, Zoe Kinus, Carlos Petnode, William Fish and Henry Brandon. This engagement brings the regular season of the National Theater to a close. A supplementary season commences Monday, May 7, with "Intolerance."

Commencing May 21, the Aborn Comic Opera company inaugurates a sixteen-week Spring and Summer season at the National and will present during the stay, "Robin Hood," "The Chocolate Soldier," "The Firefly," "The Spring Maid," "The Blue Paradise," "The Prince of Pilsen," "Alone at Last," "Sergeant Kitty," "Gypsy Love," "Naughty Marietta," "The Red Mill," "The Lilac Domino," "The Yankee Consul Girl of My Dreams," "A Stubborn Cinderella," and "A Modern Eve."

The Edward Childs Carpenter sentimental comedy, "The Cinderella Man" is presented for the first time in stock during the present week by the Poli Players, scoring a delightful success in the keeping of this excellent company with the leading roles most artistically portrayed by William F. Carleton as Anthony Quintard, the poor young poet, and Florence Rittenhouse as the fascinating masquerading young heroine Marjorie Cauer, with J. Hammond Dailey as Jerry Primrose, Louise Farnum as the Great She Bear, John M. Kline as Morris T. Cauer, Hardie Meakin as Dr. Joseph Thayer, Howard Lang as D. Romney Evans, and Margaret De Sale as Celeste, strong favorites with large audiences. Director Edwin H. Curtis and Scenic Artist Charles Squires have spared nothing to make the play as brilliant and interesting as the original production. "Camille" follows.

"Love's Labor Lost" and "As You Like It" were given under the auspices of the Shakespeare Society of America before very large audiences at the Casino Theater, April 26-27, the proceeds of both nights to go to the fund of the American Red Cross. These performances were the final events in the week's program of the convention of the American Federation of Shakespeare Societies.

Keith's presents a crackerjack bill this week with two notable headliners in Elizabeth Murray, the popular comedienne, and Andrew Mack the Irish singing comedian. Other important acts were those of Madame Doree's celebrities in their impressions of the Greatest Operatic Artists" introducing imitations of Caruso, Destinn, Martinelli, Tettrazini, Mary Garden, M. Plancon, Scotti, Homer, and Farrar; John B. Hymer in "Tom Walker in Dixie"; Wyatt's Scotch Lads and Lassies; Noack, Bernie and Brooks and Jim and Marian Harkins.

Lillie Cooper of the Poli Players has been the recipient of hundreds of personal letters from Poli patrons, congratulating her on the unusually fine performance she gave of Miss Harry in "Mrs. Wiggs of the Cabbage Patch."

Helen Hayes Brown retired from the cast of the Poli Players Saturday night. She has signed a contract with the Selwyns to play the Madge Kennedy part in the production of "Fair and Warmer" next season.

Albert Leoni, assistant treasurer of the Gayety Theater, has tendered his resignation to Manager Harry O. Jarboe, in order to enlist in the navy.

At the New National, Sunday afternoon and evening, April 29, Burr McIntosh delivered his patriotic lecture, "Our Country," with hundreds of illustrations to excellent attendance.

J. Hammond Dailey of the Poli Players, has had a series of successes in character parts that have established him as a prime local favorite.

The Universal Film Company is to present at the Belasco in the near future, "Twenty Thousand Leagues Under the Sea."

JOHN T. WARDE.

CINCINNATI

CINCINNATI (*Special*).—Spectacular vaudeville holds the attention of theater-goers this week. At B. F. Keith's a more than ordinary hit was scored by "The Forest Fire." The story is laid in the Canadian Northwest, and nothing like it has been seen since the good old days of the melodrama. Brownie Burke, former "mascot" of the Cincinnati baseball team, was the hit of the cast. Silvia Bidwell deserves special mention for her clever acting. Despite the character of the piece she kept well within the bounds of true dramatic poise. Minerva Walter, J. Albert Hall, Fred J. Lewis, and Mart E. Helsey were also good. Bert Baker and company present a comedy sketch called "Prevarication," which gets the laugh. The rest of the bill took well.

For the first time in several years the old John Robinson Circus appeared in Cincinnati, April 30-May 1. For many years this circus has made its Winter home near Cincinnati and for that reason is perhaps the best known production of its kind in this section of the country.

The Caruso concert in Music Hall promises to be the best attended event of the musical season and to come as a fitting climax to a most successful Winter and Spring period for such activities. Arrangements have been made by the railroads to run special trains from nearby points.

H. William Underwood, who has been playing with the Julia Arthur company the past season, returned to his home here this week, following the close of the engagement in Chicago, and will enlist in the United States Navy. He tells me that the recruiting stations are drawing heavily from the ranks of the young actors, among whom the spirit of patriotism is most pronounced.

WM. SMITH GOLDENBURG.

QUAKERS ON THE QUI VIVE

Realty Sales in Philadelphia (Rumor Says to Shuberts for a Theater) and an Old Play Renamed, Make a Stir

PHILADELPHIA (*Special*).—April made her exit in local theatrical circles with more excitement than usual. First there were two late Metropolitan opening nights of new plays. Then one of the most valuable pieces of central real estate was sold presumably as a theater site and rumor is rife as to the actual identity of the purchaser. The property is Horticultural Hall, just south of the Academy of Music on Broad Street and directly opposite the Broad Street Theater. The lot has a frontage of 90 feet and a depth of 200. The price is reported to be about $800,000. Some say the real purchaser is Samuel F. Nixon, whose Forrest Theater will make way shortly for the erection of a twenty-story building. Another rumor is that the property was sold to a New York theatrical man presumedly one of the Shuberts. There has been talk of their opening another house here, but this location is some blocks from their other houses.

When "The Country Cousin" opened at the Broad last week, there was a crowded house, filled with a really distinguished audience, ready to praise Booth Tarkington's latest effort. The play is a contrast between two manners of life, the simplicity of middle Western life being superior to the high-flying drinking, horsy set, alleged to exist in the East. During four acts there is a constant conflict between these issues, and as the East is East and the West, West they do not agree. A young girl, born and bred in a small Ohio town, is visited by her spendthrift father after an absence of seventeen years, he having been divorced by his wife. After urgent solicitation the country girl leaves with her divorced father to taste the doubtful joys of high life as it is lived by the fast set in which he travels. Her country cousin visits here in this new environment, discovers the new friends are going through her money like water, sets out to stop it, thereby earning the enmity of the new friends but finally accomplishes her self-imposed task admirably.

When presented last year in Chicago, under the name of "The Ohio Lady" with, I think, Mary Nash in the title role, it was not a success. No doubt the Westerners did not like the likeness of the West in the mirror fashioned by the author. It is certain that the local audiences are not wonderfully pleased with the Sunday comic supplement idea of Eastern social life. The cast was excellent. Miss Alexandra Carlisle as the Country Cousin, in a part not entirely suited to her, develops the part to its limit. Eugene O'Brien really carried off the honors of the play, for he conveyed very subtly the change made in his get-up by the attractive girl from Ohio, slightly removed from Iowa, as he learned in the third act. Phoebe Foster as the girl seeking adventure was excellent, while the part of her country lover, who will soon be a Senator, was splendidly done by Donald Gallaher.

"Mother Carey's Chickens" was the other presentation new to Philadelphians, produced at the Adelphi. Needless to add that it contained nothing unwholesome. Marion Barney, who was at one time in stock here, is the leading lady, with the comedy part looked after by Wallace Owen. The best bit of character work was done by Ursula Elsworth, and the rest of the company was exceptionally well cast.

"So Long Letty" and "Miss Springtime" are the musical shows still in town, the former at the Lyric and the other at the Forrest. "Fair and Warmer" has closed at the Garrick and the playhouse will be devoted to pictures the rest of the season.

Sally Fisher is the Keith headliner in a little playlet, and Sam and Kitty Morton, old-time favorites, also drew well.

The 353rd anniversary of Shakespeare's birth was remembered, as is the annual custom, at Spring Brook, the Edwin Forrest Home. It was a stipulation of the donor, and so every April 23, rain or shine, a celebration is held, and the twelve elderly guests keep open house to the friends. Horace Howard Furness, Jr., made a brief address; readings were given from the bard's plays, and a play, not by Shakespeare, was given by members of the Stage Society.

J. SOLIS-COHEN, JR.

BALTIMORE

BALTIMORE (*Special*).—The closing of the regular season at the Academy this week is made under especially happy conditions, and Manager Harry Henkel is to be heartily congratulated not only for the splendid record he has placed to his credit during the past season, but for his fortunate selection of so delightful a combination as Christie McDonald and a new operetta entitled "The Little Missus" with which to conclude his season. The return of Miss McDonald to the stage will be hailed with delight by hundreds of theatergoers, and they can look forward to seeing her once more in a role particularly adapted to her. "The Little Missus" is the joint work of A. E. Thomas, who contributed the book and lyrics, and Paul Eisler, one of the assistant directors at the Metropolitan, who has furnished the score. This new production is entirely different in its style from the usual run of operettas and musical pieces in that it has a well-defined plot, which is logically developed. The score by Mr. Eisler reveals a composer of real distinction, one whose music discloses true musicianship and melodic qualities of uncommon worth. Christie McDonald received a splendid welcome from the audience, George Leon Moore, Roy Atwell, and Alice Hills shoulder much of the credit for the unusual success scored by this piece. The audience was most enthusiastic, and there is every indication that Miss McDonald has secured a "real success" in "The Little Missus." Week of May 7, Annette Kellermann in "A Daughter of the Gods."

After scoring emphatic success on Broadway and various parts of the country, Walter Browne's impressive allegorical drama, "Everywoman" returned to the city of its birth on Monday night to fill an engagement at Ford's. This splendid play was produced for the first time on any stage at the Auditorium in this city some five or six years ago, when it was received with acclaim by both the press and public. At that time Laura Nelson Hall enacted the leading role, which is now in the hands of Paula Shay. Henry W. Savage, the original producer, is still directing the destinies of the play and has given it an adequate production which, while not to be compared from an acting standpoint with the original company, includes a number of very good players. The play deserves a very successful engagement and should appeal to the large coterie who made possible the four weeks' stay of "Experience." Week of May 7, Belasco's "Tiger Rose."

Geraldine Farrar in "Joan the Woman" furnishes one of the best film dramas seen here for many months. Large audiences filled the Auditorium at the majority of performances.

David Belasco will make his annual Spring production at Ford's on the evening of May 7, when he will present a play of the Great Northwest, written by Willard Mack, entitled "The Tiger Rose," with a cast that will include Leonore Ulrich, William Courtleigh, Fuller Mellish, Pedro De Cordoba, Willard Mack, and others. Mail orders indicate a sold-out house for the opening performance.

The playhouses were in great favor last week, due to the unusual excellence of the attractions offered, which were among the best of the current season. Although Cecil Lean and Cleo Mayfield had withdrawn from the cast of "The Blue Paradise" before it reached us, their absence had little or no effect on the size of the audiences. The most surprising thing about this production is the fact that after almost two years of continuous playing it still retains the vitality that marked it during the long run at the Casino. There was a certain snap and spontaneity about the work of the individual members of the cast and the singing of the chorus that is rarely, if ever, found in a company which has seen such long service on the "road."

The acting, scenic accessories, and costumes of the production of "Treasure Island" at the Academy were all of a very high order, and the play was received with even more enthusiasm than was bestowed upon it last year.

I. B. KREIS.

MODESTO, CAL.

MODESTO, CAL. (*Special*).—The Modesto (A. A. Berard, manager): "House of Glass" March 15, fine production and company, to fair-sized audience; vaudeville and pictures, March 16, 17, pleased large audiences. Julian Eltinge April 4.

Star (W. B. Martin, manager): Marie Doro, in "Oliver Twist," March 19, 20, to fair business. Al. G. Barnes's Wild Animal Show, April 5.

J. H. THIEL.

PITTSBURGH

PITTSBURGH (*Special*).—"Flora Bella," the offering at the Alvin, week April 23, drew good houses, while the music proved to be above that of the average musical comedy. The cast was not the original one, and with possibly one or two exceptions, did good work. Eleanor Henry carried off first honors as the Princess. William Faversham, Henrietta Crosman, Charles Cherry and Hilda Spong in "Getting Married," week April 30.

"The Masked Model" ended its third and last week at the Duquesne, April 28. There have been many changes made in the piece. Isabell D'Armond has succeeded Enda Pendleton as Josette; Eddie Garvie has the role of Prince De Tougeville, formerly done by W. L. Romaine, and Rupert Darrell succeeds Royden Keith as Hal Rutherford. Fiske O'Hara opened in his new piece, week April 30.

The Davis had an extraordinary bill April 23-28. Charles T. Aldrich was the headliner. Among others on the bill were Robert T. Haines and company; Delta, Lydell and Higgins, and James Conlin and the Parks. Gertrude Hoffman and her company of 40 headlines, week April 30.

The Geraldine Farrar film, "Joan the Woman," ended its run at the Pitt, April 28. The Williamson Brothers "Twenty Thousand Leagues Under the Sea" opened the Spring and Summer season of the Pitt and will remain indefinitely. The Winter Garden's "Passing Show of 1917" broke all records at the Alvin last week.

The Smart Set, a company of clever negro singers, dancers and funmakers, were seen at the Lyceum, week April 23. Salem Tutt Whitney and J. Homer Tuttney head the cast. "Uncle Tom's Cabin" followed.

The Victoria had the "American Beauties" and the Gayety "A New York Girl," April 23-28. The Academy offered the burlesque, "The Daffydill Hotel."

The Marguerite Bryant players ended the season at the Empire. It is probable that John Cort will keep the Duquesne open all Summer.

The Drama League of America, opened its seventh annual convention on Wednesday, April 25, in the ballroom of the William Penn Hotel. During the convention, an exhibit was held on the second-floor lobby of the Davis Theater, of gowns and costumes worn by famous Shakespearean players autographed photographs of stage stars, autographed letters from noted stage celebrities and a floral piece made up of all the flowers and herbs mentioned in the works of Shakespeare.

D. J. FACKINER.

PASADENA

PASADENA, CAL. (*Special*).—A revival of "Uncle Tom's Cabin" was given at the Savoy Theater, week April 22 in response to many requests from theatergoers, who wished to see again the popular play. The full strength of the company appeared in the production, the length of the cast calling for frequent doubling, even on the part of the leads. Miss Virginia Lykins played Eliza Harris and Emmaline, and Gilmor Brown appeared in the three roles of George Harris, St. Clair and George Shelby. Orrin Knox was Uncle Tom and Dolores King a charming little Eva.

"The Scapegoat" by Mrs. Walton Wood, of South Pasadena, was awarded first place in the Drama League play competition planned by the Pasadena center of the Drama League. Public production will be given shortly at the Savoy Theater on a special Drama League bill to include, besides the prize play, "Pauline Pavlovna," by Aldrich; "The Lost Silk Hat" by Lord Dunsany, and "The Pot of Broth," by W. B. Yeats. The Savoy Players will give a benefit performance of one-act plays early in May for the College Woman's Club vacational bureau.

Elaborate plans are being completed for the Red Cross pageant to be given on the afternoon of Memorial Day at Tournament Park. A seventy-five foot picture frame stage will be built for the occasion in the center of the turf football field, and a cast of several hundred actors will appear. Fraternal organizations, schools, church societies, clubs and other organizations are contributing their members to take part.

"Just Mammy," by Miss Sybil Jones of Pasadena, was recently produced for the Schubert Club in Los Angeles, by Florence Dobinson at a public performance. The musical setting of the play is by Miss Alberta Jones. The play was given its premiere at the Savoy in Pasadena, several weeks ago.

MARJORIE C. DRISCOLL.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—"Officer 666," April 22; William Duncan and Neil Shipman, in "God's Country and the Woman," April 23-25; Genevieve Hamper and Stuart Holmes in "Tangled Lives," April 26-28. Business good at the Broadway (Fred Demara, manager), Colonial (J. William Schaake, manager; Toomey and Demarra, proprietors); All week, April 23-28, with photoplays. Opera House (John R. Oldfield, manager); Dark, April 23-28. Premier (James Toomey manager; Toomey and Demara, proprietors); Photoplays to good business.

Empire (Ralph A. Ward, manager; Toomey and Demara, proprietors); Vaudeville and pictures, Sunday, April 22, "Dream Surprise Party," an act of nine classy vocalists; McGrath Brothers, banjoists; Tom and Stacey Moore, comedy entertainers; May Perkins, comedienne; Brooks and Oakley, singers and comedians, and a bill of Sunday releases for the picture part. April 23-25, vaudeville, La Belle Carmen Trio, boomerang throwers and wire artists; Hall, Ellsworth and Merrick, comedy singing; Edwin Lessig and company, comedy sketch, entitled "We, Us and Company"; Diavolo, "Circle of Death," bicycle act. Good photoplays pleased.

Empire management was forced to disappoint a large audience, Thursday, April 26. Miss Beatrix Michelena, who was to appear was unable to fill her engagement here, and Manager Ward substituted "A Badge of Shame," featuring Clara Kimball Young.

W. A. O'REILLY.

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THE EDITOR, Ridgewood, New Jersey

REPORTS FROM MIRROR CORRESPONDENTS

WAIT FOR A SONG FESTIVAL

But Chicago Lured It Back After Thirty-three Years—May Yokes's Venture in Renting an Apartment—

CHICAGO, May 3—(*Special Correspondence*).—The first Musical Festival that has been held in Chicago for thirty-three years has been advanced with great success under the musical direction of Frederick A. Stock, with the Chicago Symphony Orchestra as the basic factor of its structure; while Wessels & Vogeli did the rest of the management. The three nights at the Auditorium attracted immense audiences and showed the festival spirit was very much alive. For two years Director Stock has been getting together a festival chorus of 850 selected from Apollo Musical Club, Mendelssohn Club, Philharmonic Society, Swedish Choral Club, American Choral Society, Bell Telephone Male Chorus, Chicago Singverein and 200 boys from the Oak Park and River Forest high schools, and had them rehearsed in the Mahler work. For this big enterprise he augmented the Chicago Symphony Orchestra to 150 players, and engaged a list of notable soloists for service.

The interpretation of the colossal score was seemingly successful in all details and the local press united in praise of the performance, admitting the imposing character of the music was not staggered by its originality. It has magnificent sonorieties, and the climaxes are stirring to the ear while there are passages of great beauty—it has too much length in working out his musical metaphysics. The tiresome period came in some of the long choruses and the loveliest episodes were for the soloists. The Wednesday evening program with Miss Freda Hemple as soloist and the Tschaikowsky symphony No. 6 "Pathetic" was particularly popular; likewise the Wagnerian program Friday evening with Margaret Matzenhauer, Lambert Murphy and Clarence Whitehill as soloists. Artistically and financially the festival was a great success.

The Boston National Grand Opera company closed its season in Milwaukee last week and lingered but a few moments here on its return eastward under the wizardly guidance of Max Hirsch, who has forgotten as much about railways as many R.R. experts know. Impresario Rabinoff's stars included Marie Gay, Gig. Zannatello, George Blankalhoff, Ricardo Martin.

Orchestra Hall after an unusually heavy and busy season in the musical line returns to the rank of cinema for the Summer. May 7, when "The Spirit of '76" will face the recruiting camp in Grant Park just across the Boul. Mich.

Personal More or Less

Marie Tempest writes from the Antipodes that her old friends had not forgotten her in the first representation of "Good Gracious, Annabelle" in Melbourne. The sprightly Tempest appeared in the title role of "Carmen" under J. C. Duff's direction at the Chicago Auditorium fifteen years ago, and is still sprightly. Meanwhile the Chicago debutante of three seasons ago, Lois Fisher, is doing as well as ever as Annabelle at the crowded Cort Theater.

Jane Cowl found that the pleasant culmination of moving pictures was so eminently satisfactory to fans of the silent drama that she has dried up the teary terminal of the last act in "Lilac Time" and finds the change happy indeed.

The departure of Sybil Sanderson from the leading role of "Sibyl" when the alliance of Sanderson-Bryan-Cawthorn closed with the recent engagement at the Illinois—appears to have been a loss the manager deplores, as "The Runaway" is apparently not a walk away. These are great times for the original allies in song and dance.

Herman Lieb, son of the late General Lieb of this city, an accomplished character and leader, is to have a stock company this Summer at the Wilson Avenue Theater, located on the far northern shore, in the Little Paris district of Chicago. His leading man will be Mitchell Harris, and the leading lady Margaret Hertz, who has already been credited with brilliant work with the Little Theater company of Maurice Browne.

Julia Claussen, the distinguished contralto of the Chicago Opera Association, has established an unusual record the past season, as a soloist with symphony orchestras, having appeared in this capacity in New York, Philadelphia, Baltimore, Washington, Detroit, Chicago and Seattle. She has been a seven-time winner in the most arduous task of the singer.

The Ringling Show at the Coliseum took on quite a martial aspect last Monday evening when nearly seven hundred members of the 1st Illinois Infantry attended the attraction as guests of the Ringlings.

The Chicago Theater has gone dark for the Summer, as Sam Gerson has transferred "Very Good, Eddy" to the "more-in-the-loop" stage of the Garrick Theater.

Edward O. Cordner, the new acting manager of the Colonial Theater, has gone to Indianapolis to put on the film of "Joan the Woman" at the English Theater.

The exercious high-power naphtha launches of Charles Ringling and his elder brother, John Ringling, have been commandeered by Uncle Sam for patrol service in Floridian waters from the Shark River to Appalachicola. The launches had been stored in Summer quarters at their Winter homes in Sarasota, Fla.

Andreas Dippel, once associate director with the Chicago Opera Association, who bobbed up serenely with the "Lilac Domino" two years ago at the Garrick, will presently make a pleasant invasion at the Illinois Theater with "The Love Mill." If it has the passionate pulsation of his first light operatic venture, "Gipsy Love" it will give lilt to the Summer season.

William Faversham will introduce Bernard Shaw's "Getting Married" to this public May 7 at the Princess, accompanied chiefly by Henrietta Crosman, Charles Cherry and Hilda Spong. The engagement is limited to a fortnight. Late in coming but not lingering.

Louis B. O'Shaugnessey, business manager of "Betty," is the son of the famous O'Shaugnessey of the Cincinnati *Enquirer*. He, together with Victor Karay, the manager of "Betty"; Rolo Timmons, manager of the Illinois and other choice spirits gave a farewell dinner to Frank Dallam of the *Examiner* Wednesday evening at the College Inn.

Signor Frosolona, director of the Illinois Theater orchestra with a coterie of brother artists gave a quartette program Sunday afternoon in Seward Park, under the auspices of the Civic Music Association.

Flora Zabell of "Have a Heart," which closed last week in Pittsburg, was expected at her old home in this city, but concluded to go East and arrange for the coming season first.

William J. Davis, who is destined to be the next president of the Indiana Club, if the stars are popularly forecasting, came in from Barrington with Jimmy Watson, the famous first nighter, late last week, carrying a five-pound potato as a cure against rheumatism. He predicts great things for Illinois in the line of potato crops.

Joseph Santley, the young Chesterfield of musical comedy, has written a sketch, "The Girl on the Magazine Cover," that he expects to produce at the Majestic as soon as the "Betty" season closes. His accompanying vestals in vaudeville will be Bunny Wendell, Isabel Adams, and Ivy Sawyer (who graced the title role of Betty). The vaudeville stage is giving premiums just now for classy material.

Raymond Hitchcock has become so proficient in playing the tuba that he is thinking of being out John Phillip Sousa if he needs any extra melody to temper the sad sea waves and give them a comedy crest this Summer at Atlantic City. He is not forgetting the fact that he is the hope of the new Summer revue, and is under a self-control-stop to keep from unbottling the new quips for the final days and nights of bilithsome "Betty."

The final chapter of a world-famed romance, involving the late Fritz von Frantzius, wealthy Chicago broker, and Saharet, the dancer, was viewed in the auction rooms this week, where his effects were sold, including some three score pictures of the dancer. It may be remarked that the pictures of the siren were the least sought for of any in the collection. Several thousand of her photos selling for $1.70.

Miss Gladys Rockwell, the well-known screen actress, who has written a patriotic song that has been distributed with success, has enlisted in the Red Cross service and abandoned the screen.

Ralph Kettering, the publicity director for Jones, Linick & Schaeffer, whose last vaudeville sketch, "Rich Girl and Poor Girl" will have a Broadway showing at Loew's American Theater, May 7 following a successful fortnight in Boston, has had his new Hawaiian play "A Daughter of the Sun," accepted by Rowland and Howard for production early in August. Last season Kettering's "Which One Shall I Marry" proved one of the biggest successes on the International circuit.

John G. Robinson, of circus fame, late in charge of Selig's Zoo in Los Angeles, has tendered his name to the list of reserves for the U. S. Quartermaster's Department.

Martin Beck head of the Orpheum circuit has ordered that the calls for the Navy Department for recruits be printed in all the Orpheum programs every week; and, further suggested that where male ushers are employed, ther should offer themsilves for the service and that girls be engaged in their places.

The amusement producing firm of William Elliott, F. Ray Comstock and Morris Gest, state that they have secured the LaSalle Theater from Jones Linick and Schaeffer, who have handled the house since Harry Askins gave it up and will make it the home of musical comedies of the intimate type. The old days of the LaSalle were associated with this line until Mort Singer transferred his activities to the Princess. Chicago is in need of producing managers.

Managers of comedy and light operatic enterprises have been excessively annoyed for a long time past because the producers of "small time girl acts" have been in the habit of using the plots of their offerings not to remark "fat" lines, without regard to the claims of copyright or anything else. It is opined the scouts employed in ferreting out these infringements will have plenty to do.

May Yokes' Adventures

Thespians coming to Chicago for a run generally seek out a quiet apartment on the North Side and settle down for the real life minus the rush and the roar of the Loop or the fascinating bright lights of the College Inn. In accord with this idea, May Yokes recently threatened to desert the Brevoort and its prospective abandonment of meat once a week, and find herself a quiet apartment where her mother and friends might enjoy the twilight hours and have the peace of early morning undisturbed. She started out with a diamond studded meshbag under one arm and a thousand dollar Pekinese pup under the other, not to remarkable sides en train. Every apartment she saw pleased her better than the one before, and she promptly advanced the first month's rent, so that by the time she had put funds in escrow for five different flats, she was reminded that all of her furniture was in New York, and she had nothing to furnish the apartment with but a meshbag and a dog. This is from having too many successful investments and surplus of temperament. Miss Yokes finally compromised with herself by renting the furnished apartment of Donald Brian on Division Street. She has borrowed Eleanore Fisher's parrot and marmoset monkey for extra company and allowed all her other rent advances to be put in the discard known as "profit and loss"; anyway it is against May Yokes's idea to be lonesome.

Viva Ethelia, of the vaudeville stage who claims relationship with the late Madame Nordica, has brought suit for divorce from her husband, Harvey Griffiths, also an artist (painter in a department store).

Belle Baker, who has taken up the Lotta caption, "incomparable," is the headliner at the Majestic and has succeeded better than the nervous and noisy Eva Tanguay, who was neighbor to the moving picture which emotied the house last week. Another artistic joy on the bill was McIntyre and Heath in a soldier sketch, more timely but not as meaty as the "Ham Tree," Elsie Pilcer, sister of scarf-changing Harry, who was wont to astonish the patrons of the LaSalle with many changes of hosiery and clothes before he found Gaby Deslys, is given to the same speciality of hanging on a new lot of clothes every time she gets off the stage and back again. A new and original personage was Joe Towle. He is seemingly good timber for a revue.

Plays You've Heard About

"The Bird of Paradise," the favorite in Oliver Morosco's dramatic aviary is back again at the Olympic and the two big ones, Jay Barnes and George Warren reminisce freely. Seven years ago the drama of the ulele began its career at the Great Northern, then roosted at the Garrick and since has continued in popular and playing flight all over the universe. Ben Giroux, who used to direct the destinies of the most famous melodramatic house on the North Side has been chief caretaker of the bird and invented all sorts of variations for the volcano and the chocolate quartette. Bessie Barriscale, now hopelessly wedded to the "movies," was the original Luana—then came Lenora Ulrich, the melodious Milwaukeean, and now comes Muriel Starr, who has her predecessors outclassed for weight. The Tully masterpiece goes as well as ever in the favor of the public, and a run seems imminent.

"Very Good, Eddie," after seven week's sojourn outside Chicago in the old American Music Hall has hopped nimbly into the Loop, and is making the patrons of the Garrick very happy. Ada Lewis was so glad to get back she leased a flat on the North Side, and Alice Dovey, who did all her preparatory work for the stage at the Chicago Musical College has had a witching way with all of her delicate vocal charm in the leading line. Ernest Truax is excellent as ever, and an attractive addition gives a crowning glory of red in the trig person of Josie Harriman.

"Pierrot, the Prodigal" is one of the glories of the fast expiring local theatrical season at the Princess. The actors led by M. Clerget are pleasing, and the famous French justly carried the lion's share of the honors, but Louis Gouget, who created the role of the Baron back in Paris eighteen years ago, gives a remarkable delineation of the rouged old roue. Marjorie Patterson as Pierrot shows that the handsome young American is clever in assimilating the art that lies so naturally in the clasp of our cousins across the sea. Pauline Noiseaux had the real finesse for the dainty blancheuse, and Gabrielle Perrier gave a sweet tenderness to the devoted mother.

"Ception Shoals" with temperamental Nazimova has been emotioning at the Blackstone, stirring the audiences and catching the sunglass of the critics for a new play in naked truth, that is up to the regulation of the most fashionable seaside resort.

The consensus of opinion indicates that the author, the Rev. H. Austin Adams, in taking up an "interesting condition" has not been particularly happy in advancing a new style seabird in a morality play.

CHARLES E. NIXON.

BOSTON

BOSTON (*Special*).—At the Castle Square Theater last Tuesday evening, April 24, John Craig produced the sixth annual Harvard prize play. It is the work of a Harvard student, Kenneth Andrews, who has written a four-act piece called "The Year of the Tiger." Andrews was graduated from Knox College, Galesburg, Illinois, in 1913, and soon thereafter went to Japan, where he became editor of the English department of the Osaka Mainichi, an influential newspaper of central Japan.

"The Year of The Tiger" is a play of modern Japan, the scene being laid in a little town away from the large cities, where an American missionary and his family have converted a Japanese temple into a dwelling and are conducting a hospital under the auspices of the mission, the missionary himself being a physician. He, with his wife and daughter, the American consul a spinster of uncertain age who has charge of the hospital, and a young fellow who represents the Standard Oil Company in that section form the American colony. The last act verges several times on farce and is a complete change from the three that precede it. It is to be hoped that the young playwright will work over this final act so as to bring it into accord with the rest of the play.

The honors of the acting belong to Miss Victor and Mr. Mack, who were remarkable in their impersonations, respectively, of the missionary's daughter and the old servant. Mr. Craig was effective as the leper. The scenery followed models probably brought from Japan by Mr. Andrews and rarely has our stage witnessed better pictorial effects. On Friday afternoon there was a professional matinee and all the players in Boston flocked to the Castle Square to witness the new Japanese drama.

There were few changes at the theaters last evening, April 30. The Henry Jewett Players gave "The Lost Silk Hat" and "Don," the first little play for the first time in Boston. Other attractions were: Hollis, "Shirley Kaye," with Elsie Ferguson; Tremont, "A Tailor-Made Man" with Grant Mitchell; Shubert, "The Woman Thou Gavest Me"; Plymouth, "The Masquerader" with Guy Bates Post; Wilbur, "His Bridal Night" in which the Dolly Sisters have made a hit; Park Square, "Fair and Warmer"; Majestic, "The Flame."

The engagement of the photoplay of "Joan the Woman" for which Geraldine Farrar posed, closed Saturday night at the Colonial.

B. F. Keith's billboards no longer announce theatrical attractions. Instead the billboards of Keith's Theater, the Boston Theater and the Bijou have ten words which every Bostonian has now learned by heart: "Back Yard Gardens Help Win the War. Do Your Bit." The man that wrote those ten words for the Keith management has mastered the secret of advertising.

DUDLEY CLAPP.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Auditorium (George Freeman, superintendent): Manchester lodge of Elks, No. 146, conducted a successful minstrel show April 23, 24, "Gypsy Love," which held the boards April 25, scored a hit with Manchester theater patrons.

Palace, April 25: "The Excelsior Models" proved to be good, while "The Fashion Plates," starring Pierce and Mazie, was also good. Week of April 16 was the greatest in the history of the Palace, so says Manager O'Neil.

J. J. MAHONEY.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—A crowded attendance strongly welcomes and enthusiastically approve the current week's offering at the Belasco, the Shubberts' "The Blue Paradise." The interpreting company that score many individual successes comprise John E. Young, Vivienne Segal, Helen Kley, Veronica Marquise, Robert G. Pitkin Shep. Camp, Sam Hearn, Arnold Grazer, George Everett, Louise Kelley, and Fred Hartman.

Monday, May 7, the Mask and Wig Club of the University of Pennsylvania, under society patronage, give a single performance of their new burlesque, "Mr. Rip Van Winkle," followed by a new comedy by William J. Hurlbut, entitled "Saturday to Monday," for the first time on any stage, produced by Winthrop Ames.

"The Yellow Jacket" is the National Theater's very attractive present week's offering that is enjoyed by a very large opening audience. The play is produced under the direction and guidance of Mr. and Mrs. Coburn, who appear in the leading roles, with an artistic and capital support rendered by Albert Bruning, Howard Kyle, John C. Hickey, George Farren, Schuyler Ladd, Henry Buckler, Charles Harper, George Gaul, Margaret Carroll, Lillian Spencer, Beatrice Prentice, Mabel Wright, Winifred Ridgely, Zoe Kinus, Carlos Petnode, William Fish and Henry Brandon. This engagement brings the regular season of the National Theater to a close. A supplementary season commences Monday, May 7, with "Intolerance."

Commencing May 21, the Aborn Comic Opera company inaugurates a sixteen-week Spring and Summer season at the National and will present during the stay, "Robin Hood," "The Chocolate Soldier," "The Firefly," "The Spring Maid," "The Blue Paradise," "The Prince of Pilsen," "Alone at Last," "Sergeant Kitty," "Gypsy Love," "Naughty Marietta," "The Red Mill," "The Lilac Domino," "The Yankee Consul Girl of My Dreams," "A Stubborn Cinderella," and "A Modern Eve."

The Edward Childs Carpenter sentimental comedy, "The Cinderella Man" is presented for the first time in stock during the present week by the Poli Players, scoring a delightful success in the keeping of this excellent company, with the leading roles most artistically portrayed by William P. Carleton as Anthony Quintard, the poor, young poet, and Florence Rittenhouse as the fascinating masquerading youpr heroine Marjorie Cauer, with J. Hammond Dailey as Jerry Primrose, Louise Farnum as the Great She Bear, John M. Kline as Morris T. Cauer, Hardie Meakin as Dr. Joseph Thayer, Howard Lang as D. Romney Evans, and Margaret De Sale as Celeste, strong favorites with large audiences. Director Edwin H. Curtis and Scenic Artist Charles Squires have spared nothing to make the play as brilliant and interesting as the original production. "Camille" follows.

"Love's Labor Lost" and "As You Like It" were given under the auspices of the Shakespeare Society of America, before very large audiences at the Casino Theater, April 26-27, the proceeds of both nights to go to the fund of the American Red Cross. These performances were the final events in the week's program of the convention of the American Federation of Shakespeare Societies.

Keith's presents a crackerjack bill this week with two notable headliners in Elizabeth Murray, the popular comedienne, and Andrew Mack, the Irish singing comedian. Other important acts were those of Madame Doree's celebrities in their "Impressions of the Greatest Operatic Artists," introducing imitations of Caruso, Destinn, Martinelli, Tetrazini, Mary Garden, Mme. Pleuceu, Scotti, Homer, and Farrar; John B. Hymer in "Tom Walker in Dixie"; Wyatt's Scotch Lads and Lassies, Noack, Bernie and Brooks and Jim and Marian Harkins.

Ollie Cooper of the Poli Players has been the recipient of hundreds of personal letters from Poli patrons, congratulating her on the unusually fine performance she gave of Miss Hazy in "Mrs. Wiggs of the Cabbage Patch."

Helen Hayes Brown retired from the cast of the Poli Players Saturday night. She has signed a contract with the Selwyns to play the Madge Kennedy part in the production of "Fair and Warmer" next season.

Albert Leout, assistant treasurer of the Gayety Theater, has tendered his resignation to Manager Harry O. Jarboe, in order to enlist in the navy.

At the New National, Sunday afternoon and evening, April 29, Burr McIntosh delivered his patriotic lecture, "Our Country," with hundreds of illustrations to excellent attendance.

J. Hammond Dailey of the Poli Players, has had a series of successes in character parts that have established him as a prime local favorite.

The Universal Film Company is to present at the Belasco in the near future, "Twenty Thousand Leagues Under the Sea."

JOHN T. WARDE.

CINCINNATI

CINCINNATI (*Special*).—Spectacular vaudeville holds the attention of theater-goers this week. At B. F. Keith's a more-than-ordinary bill was scored by "The Forest Fire." The story is laid in the Canadian Northwest, and nothing like it has been seen since the good old days of the melodrama. Brownie Burke, former "mascot" of the Cincinnati baseball team, was the hit of the cast. Silvia Bidwell deserves special mention for her clever acting. Despite the character of the piece she kept well within the bounds of true dramatic noise. Minerva Walter, J. Albert Hall, Fred J. Lewis, and Mart F. Heisey were also good. Bert Baker and company present a comedy sketch called "Prevarication," which gets the laugh. The rest of the bill took well.

For the first time in several years the old John Robinson Circus appeared in Cincinnati, April 30-May 1. For many years this circus has made its Winter home near Cincinnati and for that reason is perhaps the best known production of its kind in this section of the country.

The Caruso concert in Music Hall promises to be the best attended event of the musical season and to come as a fitting climax to a most successful Winter and Spring period for such activities. Arrangements have been made by the railroads to run special trains from nearby points.

H. William Underwood, who has been playing with the Julia Arthur company the past season, returned to his home here this week, following the close of the engagement in Chicago, and will enlist in the United States Navy. He tells me that the recruiting stations are drawing heavily from the ranks of the young actors, among whom the spirit of patriotism is most pronounced.

WM. SMITH GOLDENBURG.

QUAKERS ON THE QUI VIVE

Realty Sales in Philadelphia (Rumor Says to Shuberts for a Theater) and an Old Play Renamed, Make a Stir

PHILADELPHIA (*Special*).—April made her exit in local theatrical circles with more excitement than usual. First there were two late Metropolitan opening nights of new plays. Then one of the most valuable pieces of central real estate was sold presumably as a theater site and rumor is rife as to the actual identity of the purchaser. The property is Horticultural Hall, just south of the Academy of Music on Broad Street and directly opposite the Broad Street Theater. The lot has a frontage of 90 feet and a depth of 200. The price is reported to be about $800,000. Some say the real purchaser is Samuel F. Nixon, whose Forrest Theater will make way shortly for the erection of a twenty-story building. Another rumor is that the property was sold to a New York theatrical man presumedly one of the Shuberts. There has been talk of their opening another house here, but this location is some blocks from their other houses.

When "The Country Cousin" opened at the Broad last week there was a crowded house, filled with a really distinguished audience, ready to praise Booth Tarkington's latest effort. The play is a contrast between two manners of life, the simplicity of middle Western life being superior to the high-flying drinking, horsy set, alleged to exist in the East. During four acts there is a constant conflict between these issues, and as the East is East and the West, West they do not agree. A young girl, born and bred in a small Ohio town, is visited by her spendthrift father after an absence of seventeen years, he having been divorced by his wife. After urgent solicitation the country girl leaves with her divorced father to taste the doubtful joys of high life as it is lived by the fast set in which he travels. Her country cousin visits here in this new environment, discovers the new friends are going through her money like water, sets out to stop it, thereby earning the enmity of the new friends, but finally accomplishes her self-imposed task admirably.

When presented last year in Chicago, under the name of "The Ohio Lady" with, I think, Mary Nash in the title role, it was not a success. No doubt the Westerners did not like the likeness of the West in the mirror fashioned by the author. It is certain that the local audiences are not wonderfully pleased with the Sunday comic supplement idea of Eastern social life. The cast was excellent. Miss Alexandra Carlisle as the Country Cousin, in a part not entirely suited to her, develops the part to its limit. Eugene O'Brien really carried off the honors of the play, for he conveyed very subtly the change made in his get-up by the attractive girl from Ohio, slightly removed from Iowa, as he learned in the third act. Phoebe Foster as the girl seeking adventure was excellent, while the part of her country lover, who will soon be a Senator, was splendidly done by Donald Gallaher.

"Mother Carey's Chickens" was the other presentation new to Philadelphians, produced at the Adelphi. Needless to add that it contained nothing unwholesome. Marion Barney, who was at one time in stock here, is the leading lady, with the comedy part looked after by Wallace Owen. The best bit of character work was done by Ursula Elsworth, and the rest of the company was exceptionally well cast.

"So Long Letty" and "Miss Springtime" are the musical shows still in town, the former at the Lyric and the other at the Forrest. "Fair and Warmer" has closed at the Garrick and the playhouse will be devoted to pictures the rest of the season.

Sally Fisher is the Keith headliner in a little playlet, and Sam and Kitty Morton, old-time favorites, also drew well.

The 353rd anniversary of Shakespeare's birth was remembered, as is the annual custom, at Spring Brook, the Edwin Forrest Home. It was a stipulation of the donor, and so every April 23, rain or shine, a celebration is held, and the twelve elderly guests keep open house to the friends. Horace Howard Furness, Jr., made a brief address; readings were given from the bard's plays, and a play, not by Shakespeare, was given by members of the Stage Society.

J. SOLIS-COHEN, JR.

BALTIMORE

BALTIMORE (*Special*).—The closing of the regular season at the Academy this week is made under especially happy conditions, and Manager Harry Henkel is to be heartily congratulated not only for the splendid record he has placed to his credit during the past season, but for his fortunate selection of so delightful a combination as Christie McDonald and a new operetta entitled "The Little Missus" with which to conclude his season. The return of Miss McDonald to the stage will be hailed with delight by hundreds of theatergoers, and they can look forward to seeing her once more in a role particularly adapted to her. "The Little Missus" is the joint work of A. E. Thomas, who contributed the book and lyrics, and Paul Eisler, one of the assistant directors at the Metropolitan, who has furnished the score. This new production is entirely different in its style from the usual run of operettas and musical pieces in that it has a well-defined plot, which is logically developed. The score by Mr. Eisler reveals a composer of real distinction, one whose music discloses true musicianship and melodic qualities of uncommon worth. Christie McDonald received a splendid welcome from the audience, George Leon Moore, Roy Atwell, and Alice Hills shoulder much of the credit for the unusual success scored by this piece. The audience was most enthusiastic, and there is every indication that Miss McDonald has secured a "real success" in "The Little Missus." Week of May 7, Annette Kellermann in "A Daughter of the Gods."

After scoring emphatic success on Broadway and various parts of the country, Walter Browne's impressive allegorical drama, "Everywoman" returned to the city of its birth on Monday night to fill an engagement at Ford's. This splendid play was produced for the first time on any stage at the Auditorium in this city some five or six years ago, when it was received with acclaim by both the press and public. At that time Laura Nelson Hall enacted the leading role, which is now in the hands of Paula Shay. Henry W. Savage, the original producer, is still directing the destinies of the play and has given it an adequate production which, while not to be compared from an acting standpoint with the original company, includes a number of very good players. The play deserves a very successful engagement and should appeal to the large coterie who made possible the four weeks' stay of "Experience." Week of May 7, Belasco's "Tiger Rose."

Geraldine Farrar in "Joan the Woman" furnishes one of the best film dramas seen here for many months. Large audiences filled the Auditorium at the majority of performances.

David Belasco will make his annual Spring production at Ford's on the evening of May 7, when he will present a play of the Great Northwest, written by Willard Mack, entitled "The Tiger Rose," with a cast that will include Leonore Ulrich, William Courtleigh, Fuller Mellish, Pedro De Cordoba, Willard Mack, and others. Mail orders indicate a sold-out house for the opening performance.

The playhouses were in great favor last week, due to the unusual excellence of the attractions offered, which were among the best of the current season. Although Cyril Lean and Cleo Mayfield had withdrawn from the cast of "The Blue Paradise" before it reached us, their absence had little or no effect on the size of the audiences. The most surprising thing about this production is the fact that after almost two years of continuous playing it still retains the vitality that marked it during the long run at the Casino. There was a certain snap and spontaneity about the work of the individual members of the cast and the singing of the chorus that is rarely, if ever, found in a company which has seen such long service on the "road."

The acting, scenic accessories, and costumes of the production of "Treasure Island" at the Academy were all of a very high order, and the play was received with even more enthusiasm than was bestowed upon it last year.

I. B. KREIS.

MODESTO, CAL.

MODESTO, CAL. (*Special*).—The Modesto (A. A. Berard, manager): "House of Glass," March 15, fine production and company, to fair-sized audience; vaudeville and pictures, March 16, 17, pleased large audiences. Julian Eltinge April 4.

Star (W. B. Martin, manager): Marie Doro, in "Oliver Twist," March 19, 20, to fair business. Al. G. Barnes's Wild Animal Show, April 5.

J. H. THIEL.

PITTSBURGH

PITTSBURGH (*Special*).—"Flora Bella," the offering at the Alvin, week April 25, drew good houses, while the music proved to be above that of the average musical comedy. The cast was not the original one, and with possibly one or two exceptions, did good work. Eleanor Henry carried off first honors as the Princess. William Faversham, Henrietta Crosman, Charles Cherry and Hilda Spong in "Getting Married," week April 30.

"The Masked Model" ended its third and last week at the Duquesne, April 28. There have been many changes made in the piece. Isabell D'Armond has succeeded Enda Pendleton as Josette; Eddie Garvie has the role of Prince De Tourgeville, formerly done by W. L. Romaine, and Rupert Darrell succeeds Royden Keith as Hal Rutherford. Fiske O'Hara opened in his new piece, week April 30.

The Nixon had "Have a Heart," April 23-28 and won the large audiences instant approval. There were several catchy musical numbers and fun galore. The principals of the cast included Billy B. Van, Thurston Hall (a former well-known leading man in Pittsburgh stock), Katherrn Galloway, Louise Dresser, Flavia Arcaro, Donald McDonald and others. The Aborn Grand Opera company began a week's engagement, April 30, offering "Il Trovatore," "Cavalleria Rusticana," "Pagliacci" and "Faust."

The Davis had an extraordinary bill April 23-28. Charles T. Aldrich was the headliner. Among others on the bill were Robert T. Haines and company, Oliva, Lydell and Higgins, and James Conlin and the Parks. Gertrude Hoffman and her company of 40 headlines, week April 30.

The Geraldine Farrar film, "Joan the Woman," ended its run at the Pitt, April 28. The Williamson Brothers' "Twenty Thousand Leagues Under the Sea" opened the Spring and Summer season of the Pitt, and will remain indefinitely. The Winter Garden's "Passing Show of 1917" broke all records at the Alvin last week.

The Smart Set, a company of clever negro singers, dancers and funmakers, were seen at the Lyceum, week April 23. Salem Tutt Whitney and J. Homer Tuttney head the cast. "Uncle Tom's Cabin" followed.

The Victoria had the "American Beauties" and the Gayety "A New York Girl," April 23-28. The Academy offered the burlesque, "The Daffydill Hotel."

The Marguerite Bryant players ended the season at the Empire. It is probable that John Cort will keep the Duquesne open all Summer.

The Drama League of America, opened its seventh annual convention on Wednesday, April 25, in the ballroom of the William Penn Hotel. During the convention, an exhibit was held on the second-floor lobby of the Davis Theater, of gowns and costumes worn by famous Shakespearean players autographed photographs of stage stars, autographed letters from noted stage celebrities and a floral piece made up of all the flowers and herbs mentioned in the works of Shakespeare.

D. J. PACKINER.

PASADENA

PASADENA, CAL. (*Special*).—A revival of "Uncle Tom's Cabin" was given at the Savoy Theater, week April 22 in response to many requests from theatergoers, who wished to see again the popular play. The full strength of the company appeared in the production, the length of the cast calling for frequent doubling, even on the part of the leads. Miss Virginia Lykins played Eliza Harris and Emmaline, and Gilmor Brown appeared in the three roles of George Harris, St. Clair and George Shelby. Orrin Knox was Uncle Tom and Dolores King a charming little Eva.

"The Scapegoat" by Mrs. Walton Wood, of South Pasadena, was awarded first place in the Drama League play competition planned by the Pasadena center of the Drama League. Public production will be given shortly at the Savoy Theater on a special Drama League bill to include, besides the prize play, "Pauline Pavlovna," by Aldrich; "The Lost Silk Hat" by Lord Dunsany, and "The Pot of Broth," by W. B. Yeats. The Savoy Players will give a benefit performance of one-act plays early in May for the College Woman's Club vacational bureau.

Elaborate plans are being completed for the Red Cross pageant to be given on the afternoon of Memorial Day at Tournament Park. A seventy-five foot picture frame stage will be built for the occasion in the center of the turf football field, and a cast of several hundred actors will appear. Fraternal organizations, schools, church societies, clubs and other organizations are contributing their members to take part.

"Just Mammy," by Miss Sybil Jones of Pasadena, was recently produced for the Schubert Club in Los Angeles, by Florence Dobinson at a public performance. The musical setting of the play is by Miss Alberta Jones. The play was given its premiere at the Savoy in Pasadena, several weeks ago.

MARJORIE C. DRISCOLL.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—"Officer 666," April 22; William Duncan and Nell Shipman, in "God's Country and the Woman," April 23-25; Genevieve Hamper and Stuart Holmes in "Tangled Lives," April 26-28. Business good at the Broadway (Fred Demara, manager); Colonial (J. William Schaake, manager; Toomey and Demarra, proprietors): All week, April 23-28, with photoplays. Opera House (John R. Oldfield, manager): Dark, April 23-28. Premier (James Toomey manager; Toomey and Demara, proprietors): Photoplays to good business.

Empire (Ralph A. Ward, manager; Toomey and Demara, proprietors): Vaudeville and pictures, Sunday, April 22, "Dream Surprise Party," an act of nine classy vocalists; McGrath Brothers, banjoists; Tom and Stacey Moore, comedy entertainers; May Perkins, comedienne; Brooks and Oakley, singers and comedians, and a bill of Sunday releases for the picture part. April 23-25, vaudeville, La Belle Carmen Trio, boomerang throwers and wire artists; Hall, Ellsworth and Merrick, comedy singing; Edwin Lessig and company, comedy sketch, entitled "We, Us and Company"; Diavolo, "Circle of Death," bicycle act. Good photoplays pleased.

Empire management was forced to disappoint a large audience, Thursday, April 26. Miss Beatriz Michelena, who was to appear was unable to fill her engagement here, and Manager Ward substituted "A Badge of Shame," featuring Clara Kimball Young.

W. A. O'REILLY.

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SAN FRANCISCO

SAN FRANCISCO (*Special*).—A Theater bill was passed by our Legislature to make it a misdemeanor to sell tickets after seats at a performance are all occupied.

Members of the Newspapermen's Club were the guests of Henry Miller April 23 at a performance of "Daddy Long Legs" at the Columbia.

The Columbia had the Henry Miller Players in "Grumpy" and Cyril Maude had the star role.

The Alcazar is still playing "The High Cost of Loving" to capacity business. Seats for the tenth and last week are now on sale.

The Cort has been running to good business with the picture, "Joan the Woman." April 29 will see "The Whip."

The Wigwam has "The Song of Songs" to good business. Next comes "Some Baby," with Ted Lawrence as the star.

The Orpheum has Cecil Cunningham, Edwin Arden and company, Chung Hwa Quartette, the Herrens, Marmens and Kullervo Brothers and holdovers.

The Strand has the pictures, "The Hunting of the Hawk" and "May Blossom."

Pantages has the picture "The Secret Kingdom," and a good vaudeville bill.

The Casino is doing well with vaudeville and pictures, likewise the Hippodrome.

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REPORTS FROM MIRROR CORRESPONDENTS

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—"September Morn" was the attraction at the Strand for four performances April 19-22 to fair business. "Hello, Hawaii," followed, April 27, 28.

The Jim Post Musical Comedy company, which has been in San Francisco for several months, opened an indefinite run at the Strand April 29.

The American Sextette was the feature act of the Pantages bill at the Savoy week of April 22. "Motor Madness," Mme. Arorous, and Ben Mulvey, Grew Paiges and company, Harry Rose, and Friend and Downing and the first episode of the "Railroad Raiders" made up the balance of the bill.

For the first half of week of April 23 at the Spreckels: The Sunset Six, Allen and More, Hawley and Bellaire, Flak and Hill, Ott and Bryan, and the final episode of "The Purple Mask" made up the bill.

Marguerite Fisher in "The Devil's Assistant," the fourth of the Pollard pictures made in San Diego, opened at the Cabrillo for four days April 22. Miss Fisher is convalescing at the St. Joseph's Sanitarium after an illness of several weeks.

La Monica and his band, which has been at Venice for a number of years, will be the attraction at Tent City for the coming season.

Walter Damrosch and the New York Symphony Orchestra was heard in concert at the Strand April 26 for one performance only.

"The Vicar of Wakefield" will be given by the San Diego High School Dramatic Society at the Spreckels May 23-26.

The new pipe organ which was installed at the Pickwick is now pleasing many music lovers of this popular house.

"Betty," the prize Boston bull which has been admired by so many theatrical people who visited San Diego was poisoned by some unknown person April 19. She was owned by Marie de Beau Chapman, the MIRROR correspondent.

MARIE DE BEAU CHAPMAN.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Bishop: "Along Came Ruth" to large audiences at the Bishop week of April 15-21; a very pleasing entertainment. Especially well cast is Harry Garrity in the role of old Hubbard, the furniture man, and his interpretation of the part is beyond criticism. Virginia Brissac as Ruth, J. Anthony Smythe as Allan Hubbard, Nolan Leary as Oscar, and Hugh Metcalf as the Colonel have congenial roles and make the most of them. "The Trail of the Lonesome Pine" April 22-28.

MacDonough: "Twenty Thousand Leagues Under the Sea." Motion pictures.

Orpheum: Nonette, Eduardo and Elsia Casina, and Charley Grapewin are equally sharing the honors week of April 15-21, and improved business was the result of one of the best shows of the season. Others were Mealin, Watts and Townes, Hirschell Hendler, Vivian Kingston, and Pope and Uno.

Columbia: Will King and company in "Twenty Minutes in the Movies," April 15-21, to capacity houses.

Pantages: Harry Langdon and company in "Johnny's New Car" headliner April 15-21. Reynolds and Donoval, the Act Beautiful, Elizabeth Otto, Klein Brothers, Feeley and McCloud, and the Grace Sisters comprised the balance of the olio.

Hippodrome: Florence Modern and company, Sherman and Branigan, The Littlejohns, Joe Sanford, Haley and Haley, Duncan and Chapman, and a feature photoplay with Florence Le Badie in the leading role, to capacity houses.

T. and D.: Vivian Martin in "The Wax Model" and Anita Stewart in "That Girl Phillipa," to packed houses.

Kinema: Mary Charlson in "The Mysterious Mrs. M." and a two-reel comedy, to fair houses.

Broadway: Gladys Hulette in "The Traffic Cop" and Charlie Chaplin in "The Cure," to packed houses.

LOUIS SCHEELINE.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Business has been strong at the vaudeville houses since Easter. At the Orpheum week April 15 Cecil Cunningham in song and wit, and Edward Arden in his playlet, "Close Quarters," shared the headlines on a bill of uncommon excellence. At Pantages "The Smart Shop," a dazzling girl show, was a whole show in itself. John P. Wade did a fine bit of acting in his playlet, "The Coral Cameo." The Hippodrome featured Lawn June, the water nymph. At the Strand Lieutenant Eldridge made a hit with his sand pictures and his monologue.

Brilliant and appreciative audiences filled the Eleventh Street Playhouse on the occasion of the concerts by the New York Symphony Orchestra, With Walter Damrosch April 15, 16. Ephrem Zimbalist was the soloist.

Work will begin soon on the erection of a $75,000 theater in Centralia, Wash., for J. E. Fitzgerald and others. Lighting, heating and ventilating systems will be the most modern.

JOHN P. LOGAN.

MONTREAL

MONTREAL (*Special*).—Geraldine Farrar in the picture, "Joan the Woman," proved a drawing attraction at His Majesty's, April 23-28. "Twin Beds," April 29-May 5.

There is something to please everyone in the Orpheum bill. Al. Herman is a first-class humorist, the two plays, "The Call of Childhood," and "A Wife Saver," are amusing; the Lighter Sisters and Newton Alexander, the Royal Hawaiians, Yvette, the Five Clubs, and Brickwell the Clay Modeller, are other items. M. Fiateau's company opened a brief season at the National Francais in the clever comedy, "Le Danseur Inconnu." "La Culotte" is the bill at the Canadian Francais. Good costumes, a pretty chorus and two clever comedians, Al. K. Hall and Bobby Barry, make the "Girls of America" at the Gayety a most pleasing performance. Alfred Noyes gave readings from his own poems at the Windsor, April 8.

W. A. TREMAYNE.

MARINETTE, WIS.

MARINETTE, WIS. (*Special*).—Since the building of a beautiful little up-to-date theater by Ascher Brothers, of Chicago, with Edward Fitch also of that city, as manipulator of piano and pipe organ, the citizens are deriving much pleasure. Moving pictures are sent direct from their chain of theaters in Chicago. Between Menominee, Mich., a mile away, and our city we enjoy good shows.

SARA GOLDBERG.

MOOSE JAW

MOOSE JAW, SASK. (*Special*).—The Allen (A. J. McKelvie, manager): The last vaudeville bill of the season, consisting of Luzanne and Ballett, Hector and Pals, Jonathon and Gorman Brothers, was presented at The Allen April 9, 10, and pleased capacity. "The Barrier" (George Aylesworth), with Frank Oreson, played to fair business, April 12, 14.

The R. S. A. Juvenile Entertainers of Winnipeg gave one of the best vaudeville entertainments ever presented in Western Canada at The Allen April 17, matinee and night, to capacity. The company was under the direction of Miss Helen Murdoch, the personnel consisting of Holmes Twins, Jackie Hinesilver, Cissie Farnsworth, Lillian Beck, Donnie Smith, Elizabeth Swanson, Grace Gilmer, Walter Hall, Bennie Loban, and Helen Huycke.

Gus Hill's "Mutt and Jeff's Wedding," B company (Charles A. Williams, manager): pleased excellent business, April 20, 21. This company play Winnipeg week April 30-May 5, and then closed.

The Sherman (W. B. Sherman, manager): Charles Granlich's Musical Comedy company continue to please good business. Billis: "Madame Firefly," April 19-21; "Paradise Alley," April 23-25; "The Dream Girl," April 26-28. The picture theaters all report excellent business.

ALFRED W. LAWS.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House, (John Vandervaart, manager): "Twin Beds," return engagement, April 18, turned away people. No better selection for the role of Blanche Hawkins (the principal part) could have been made than when it was placed in the hands of Marguerite Risser. The company is first class in every respect.

"A Trip to Hawaii" was presented by the dramatic section of the local Knights of Pythias April 16, 17.

An exceptionally fine Orpheum vaudeville bill, closing with the performance April 22, was topped with Stanley and Lea in a classy musical number, followed by Sheldon and St. Ives in "The Boob's Romance," Grey and Byron, comedy and singing, and the Vannersons, acrobats and horizontal bar performers.

"The Masque of Life" is underlined for April 24-27.

Majestic: Moving pictures to S. R. O.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—After several months of darkness the Strand reopened its doors for business Easter Monday with feature pictures and Keith vaudeville. Splendid business has been the result. Bill week April 16-21, first half, Marshall Montgomery, ventriloquist; Joe Elliot, black-face comedian; Blair and Classic, comic acrobats. Second half, Charles Alden and company in "Back to Buffalo"; Stuart Barrow Sand Pictures, Smoke and Shadowgraphs; The Blanchards, contortionists.

The Con T. Kennedy street carnival exhibited here week April 16-21. This is one of the neatest and cleanest little carnival companies that has come to us. The Redpath Chautauqua at the City Auditorium week of April 23-28.

J. W. CARDEN.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—Loomer: Emerald Minstrels gave a delightful entertainment to theater full of admirers week of April 23. Maurice Wallen, of Hartford, sang sweetly. Manager Sam Johnson and Lew Tracy old minstrels, showed that they were not passe, and Alabama Green, of the Sparks Circus, gave a delicious reminder of the sawdust ring. Scenery and costumes were elaborate. The week-end pictures featured Charley Chaplin in "The Rink." Manager Johnson getting out bills in the Polish language and circulating them among the 2,000 residents of the colony, resulting in extra large returns. The regular house season closed with the Klark-Urban productions April 30-May 5. Photoplays at the Gem and Scenic.

C. C. PALMER.

TOPEKA

TOPEKA, KAN. (*Special*).—Grand (Roy Crawford manager): The Washburn Dramatic Club presented "Fanny and the Servant Problem" April 28.

Majestic (Roy Crawford, manager): Motion pictures.

Novelty (R. J. Mack, manager): Vaudeville and motion pictures.

Orpheum (B. L. Hooper, manager): Motion pictures.

Iris (Joe Risteen, manager), New Gem (C. A. McGuigan, manager) Cozy (Ruth Wright, manager), all report good business to motion pictures.

H. J. SKINNER.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—Appleton (Joseph C. Winninger, manager): Vaudeville and pictures. Rodway and Edwards easily featured the bill with comedy songs and dances, scoring heavily, April 20-22. Charles Shannon, juvenile singer, followed and pleased; Debar Brothers, comedy acrobats, were fair in their not unusual stunts. The Southern Trio concluded the program with interesting songs and dances. Pathe-Hearst Weekly and a serial of "The Grip of Evil" were curtain-raisers. Lawrence Girls Glee Club to packed house April 28:

GUSTAVE KISS.

ELMIRA

ELMIRA, N. Y. (*Special*).—Geraldine Farrar in "Joan the Woman" pleased large business at the Lyceum April 20, 21. "Alone at Last," April 25; "Pollyanna," April 26; Fiske O'Hara, April 28; David Warfield in "The Music Master," April 30. Pleasing vaudeville drew capacity to the Majestic April 23-28. The Regent Colonial, and Amuan had large business with pictures.

J. MAXWELL BEERS.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—"Ception Shoals," with Nazimova in the title-role, played to a big house April 25. Ralph Herz appeared in "The Love Mill" April 19. The play was very disappointing.

FREDERICK E. NORTON.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Vaudeville alternating with pictures is the change for the Spring and Summer inaugurated April 16 at Fay's Theater. There is a continuous show from 12.30 to 10.30. The vaudeville of the week included: "Follow Me Girls," a miniature musical comedy; "The Ferris Wheel Girls," a musical and gymnastic sketch; Myrtle Jess and Art, vocalists and instrumentalists; Stone and Hughes, ballroom and fancy dancers; Locky and Yost, monologuists, singers and dancers, and De Dio's Circus, a travesty one-ring show, and pictures. Attendance good.

The Mid-Night Maidens company appeared in "Stolen Goods," an old-fashioned type of burlesque. The company is headed by Billy Barry, Charles Cardon and William Hoyt. The leading women is Helen Byron, who is supported by Ethel Vernon, soubrette; Clara Gibson, Isabelle Robson, Schuebu Williams, Florence Ray, Amelia Berry, Ethel Ray and Emmie Defucy. Attendance good.

Margaret Anglin appeared at the Providence Opera House for an engagement of four performances in "Green Stockings," winding up the regular dramatic season. Current week, grand opera for three weeks, following which the management will try the extremely interesting experiment of Summer stock, giving a repertoire of musical comedies that have attained extensive popularity. The organization is now being formed.

George Primrose and his troup comprising Harry Sievers, Jack Wier, Billy Duke, Ned Silvers, Charlie Kent, Burrell Franklin, and Charlie Webb appeared in an old-time minstrel show at Emery's Majestic April 23-28. Leo and May Jackson bicycle riders, entertain in great style and is a big hit. A sketch for the first three days, "A Case for Sherlock," Emma O'Neil, and Johnny Gallagher in song and argument, and Arthur Lipson in songs complete the bill with motion pictures added.

"It Pays to Advertise," at Keith's, April 23-28. Cast, Regine Wallace Byron Beasley, Charles Schofield, Margaret Armstrong, William H. Turner, James Robertson, James H. Doyle, Ann Hamilton, George Wetherald, Lynne Overman, Edward Longman, Eugene Revere. Attendance extra good.

ELMER C. SMITH.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Bushwick, week April 23: Nat M. Wills, the King of Trampdom, headed a charming bill at this house, which, as usual, was filled to capacity. Other features were: Sam Mann and company in Aaron Hoffman's new philosophical farce "The Question," which was staged and produced in a masterly manner, the audiences showing their appreciation by generous applause; Harry Carroll in a medley of his own compositions; Allen and Howard scored heavily in "A Real Pal," as did Rice and Werner; Gaylord and Lancton, Colonel Diamond and his winsome granddaughter in "Dances, Past and Present," and the Three Avolos, the European Xylophonists. The fifteenth and last episode of "Patria" concluded a delightful performance.

Mantauk, week April 23: Hale Hamilton and Edward Ellis, supported by a brilliant company including part of the original cast, presented a revival of the Cohan's comedy, "Get Rich Quick Wallingford" to capacity houses. The large audiences were provoked to continuous rounds of laughter and showed their appreciation of the brilliant acting by repeated applause. Return of "Twin Beds," April 30; Geraldine Farrar in the photo masterpiece, "Joan the Woman," May 7.

Orpheum, week April 23: An attractive bill headed by Brooklyn's favorite mirth producer, May Irwin drew the usual large audiences. Miss Evan-Burrows Fontaine, assisted by J. Sheiden and company, presented an elaborate and enchanting arrangement of decorative Hawaiian, Egyptian, Greek and East Indian Dance Pantomines, charming the patrons with a symphony of graceful motion and beautiful scenery and lighting effects. Others appearing were: Milt Collins, in a humorous discourse on National and International Events, George Rolland and company in "The Vacuum Cleaner" were very diverting and received well-earned applause, as did Sylvester and Vance in comedy and songs; Ward and Van street musicians; D'Avigneu's Chinese Duo, featuring Tang Cheong, the world's greatest Celestial singer, assisted by Fook Lok, the Chinese ragtime king in operative and popular vocal and instrumental selections, and Bee Ho Gray and Ada Somerville, featuring "Onion," a highly-trained horse from Oklahoma. The fifteenth and last episode of "Patria" concluded the performance.

JOSEPH GARLAND.

ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the Board of Directors of the New York Chapter, and also of the National Council, will be held on Thursday evening, May 3, at the headquarters, Ascension Parish House, 249 West 43rd Street, at 8 o'clock. All officers are expected to complete the arrangements for the Alliance Booth at the Actors' Fund Fair.

The April service, held at St. Michael's Episcopal Church, 99th Street and Amsterdam Avenue, was a great success. The Rector, Rev. Dr. Peters, conducted the service and gave an address of welcome. The Lessons were read by the Rev. H. P. Hames, Chaplain, and Frederick Warde, acting President of the Alliance, gave his lecture on "Shakespeare as an Apostle of Christianity." This was the regular Shakespeare service which is held by the Alliance every year.

Next Sunday evening the Rev. Walter E. Bentley, National Secretary, will preach at Holy Trinity Church, 19th Street and Walnut, Philadelphia, before the members of the Philadelphia Chapter and their friends on "How the Church and the Theater became Friends," with some remarks on Billy Sunday. The Rev. Dr. Tomkins, Rector, will conduct the service, and Eugene O'Brien, of Booth Tarkington's "Country Cousin" company, will read the Lessons. In the evening Mr. Bentley will preach at the Church of the Redemption, N. 56th Street.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—Theatrical business here took an unusual jump last week and, in spite of the coming of Spring, practically every theater in the city witnessed an attendance that rivalled with the best "in season" house this year. The cause is not known, yet such unusual activity and a standing line at most of the theaters showed that the season was not on the ebb. Competition, the soul of business has made itself felt in local theatrical circles. The advent of so many theaters all playing the same kind of productions and the opening of new motion houses has come a little too fast for Milwaukee and competitive houses are reducing their price of admission to induce the patronage of his house. The theatergoer is about the only one who is profiting by this sudden sweep. Other houses fluctuate their admission charges almost from week to week to accommodate the charge to the bills offered in competitive houses.

When the Majestic announced that Eva Tanguay would headline the bill, no more was needed to bring to the house an attendance that was very pleasing in numbers. Although (frankly) Miss Tanguay did not take as she did in the past, yet she was well received and was tendered a good round of applause for her eccentric dancing. Her husband, Mr. Ford, leads the orchestra. Current program, the Farber Girls, Irene and Constance, so well known from previous appearances, were given a hearty reception. Mercedes "The Musical Enigma" mystified with his musical novelty. Elsie Plicer and Dudley Douglas with songs and sayings. Harold Du Kane with June Edwards and Gladys Taylor, presented a futuristic series of dances. Swor and Avey impersonated two Southerners. Paul McCarty and Elsie Faye comprised the cast and the title was "Suicide Garden," written by Herbert Moore. The bill closed with Walsh and Bentley in an acrobatic novelty, "The Bellboy and the Athlete." The week end saw the sold-out sign.

Fatty Arbuckle's newest release called "The Butcher Boy" was the object of a novelty in advertising at the Merrill. The entrance to the theater represented a miniature butcher shop. Hams and other "emblems of butchery" with various signs adorned the walls and was the object of much comment. Bryant Washburn in "Skinner's Bubble" was also on the bill and the two brought capacity houses to the Merrill all week.

"Handkerchief No. 15," a one-act comedy, was the feature of the Palace program. Fremont Benton and Richard Carroll compose the cast. Hoyt's Minstrels are another offering of merit. Daisy Harcourt sings and dances. Other acts of quality are on the bill.

At the Paradise "The Unborn" is being shown. Local censors seem to have cut the film up quite a bit, but it is enjoying a good run nevertheless. At the Princess the feature film is "A Sweetheart of the Doomed."

Crystal patrons are offered a novelty in the form of an unnamed sketch for which $100 is offered to the person who suggests the best name. The play was written by a local newspaper man, Alice Hannon. "The Laugh Girl," is also on the bill. The attendance is regularly very good.

The Black and White Revue is the musical comedy tabloid at the Miller. Mme. La Chesta is presented in a series of toe dances during the course of the playlet. Several other very good acts are on the bill together with motion pictures.

The Alhambra has secured "Broadway Jones" with George C. Cohan and is showing this feature to crowded houses.

Eddie Dale, with "The Charming Widows," at the Gayety, is on the boards. Kyra, who has won a local reputation for her dancing, is on the program also and is the cause of many canacity houses. Jimmie Cooper, Helen Stanley, Ada Lum, and Connie Fuller are in the cast.

The Whitehouse Theater is advertising the "Railroad Raiders" in a novel manner. The space between the theater entrance and the inner sidewalk edge, something like ten feet by 40 feet, has been marked up to represent a railroad switch, with rails, ties etc. painted on the floor, but at the point of switch there is standing on each side a real railroad switching apparatus with the red signal above. A huge cardboard box car stands above the ticket office and the novelty has called the attention of every passerby with a result that the Whitehouse is enjoying a very good attendance.

Rider Haggard's "She" is seen in pictures at the Butterfly. Keystone comedies have been added to the Strand program to the delight of patrons and this week's comedy is "Her Cave Man." The Strand is being well patronized and the house is frequently filled to the doors.

JOSEPH A. KISS.

VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—Walnut Street Theater (H. Mayer, manager): This popular little playhouse closed its doors the past week, April 16-21, for the Summer months, a return engagement of "The Crisis" finishing the season. It is hoped that the same management will be in charge of this playhouse next season, as many good attractions appeared here the past season.

The Fitchenberg-Sanger Amusement company offered the following stars week of April 23 at their popular picture houses, namely, the Alamo, Bijou, Dream, and Dreamland: Sessue Hayakawa, Edwin August, Ella Hall, Marguerite Clark, House Peters, Myrtle Stedman, Mme. Petrova, Seena Owen, Peggy Hyland, William S. Hart, in their latest photoplays.

The faculty of All Saints' College, this city, booked Elsie Herndon Kearns and George Carleton Sommes for two engagements Wednesday, April 25. "The Taming of the Shrew" was given for the matinee performance on the college grounds, and the night performance was "Everyman," given in the auditorium of the college. Miss Kearns is late of the New Theater company, New York City, while Mr. Sommes comes fresh from a season in London, playing in the support of Miss Viola Tree. In the support are Ernest Rowakn, Henley Edwards, Sidney A. Blackan, Samuel Jaffe, Hobert Osborne, George Hare, Francis Littleton, Elizabeth Patterson, Rospeha Chisholm, Mary Lens, Wilson, Ruth Austin.

OTTO WEIMAR.

CLAREMONT, N. H.

CLAREMONT, N. H. (*Special*).—Opera House: "Gypsy Love" April 21, a pleasing performance and well patronized.

BERTHA M. HUNTER.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: Strong bill, April 23-28, to S. R. O. Hundreds turned away; first appearance in this city of the great George M. Cohan, in his initial photoplay, "Broadway Jones." Marguerite Snow, who is a great favorite here, is seen as Mr. Cohan's leading woman. John R. Gordon and company in "Knight and Day," the Three Escardos, Sullivan and Mason, Montrose and Allen in "Extra," Sabott and Wright, Pathe-Hearst News, Mabel Norman and "Fatty" Arbuckle in a Keystone comedy, and Molly King in the fifth episode of "The Mystery of the Double Cross" gave satisfaction.

Academy: Musical comedy was the big attraction week April 23-28, gave local patrons one of the best treats of the season. It has been a long time since this city has been favored with entertainments of this class. "Home Again," April 23-25, with a large cast of singers and dancers, drew large and well-pleased attendance. "Very Good Eddie," matinee and night, April 26, was one of the best musical shows seen here lately. The company includes Burford Hampden, Dave Ferguson, Madison Smith, Jack Squires, Jules Epailly, Vallie Martin, Eva Olivette, and Georgia Harvey; smart and attractive chorus; excellent costumes and scenery; well staged; good performance; large attendance. "The Blue Paradise," matinee and night, April 28, with a strong cast, viz., John E. Young, Madaline Nash, Charles Bowers, Juliette Lange, Louise Kelley, and Robert Allen; large chorus, well costumed, beautiful scenic effects and special orchestra; large attendance. Manager L. M. Boas is deserving of great credit in presenting to his patrons in one week these excellent attractions.

Geraldine Farrar as "Joan the Woman," April 30-May 5.

Palace: Strong line of feature photoplays to large attendance.

Plaza: Large attendance at every performance.

American, Globe, Tower and Lyric drawing excellent attendance with a good line of up-to-date photoplays.

Savoy: Closed.

It is announced that work will soon be started on Manager Split's new Empire Theater on South Main Street and when completed will be one of the best in New England.

Lincoln Park will have a new musical comedy company as the leading attraction when the season opens May 30.

Alfred Swenson, leading man of the All Star Stock company, has joined the New Bedford Lodge of Elks.

W. F. GEE.

BERKELEY

BERKELEY, CAL. (*Special*).—More amateur theatricals have been held in Berkeley during the past week than at any other previous time. These performances have all been in the nature of benefits to raise money for the forty boys of the University of California Ambulance Corps which is scheduled to leave New York shortly for active service on the French battlefields. The largest benefit was given by the Mask and Daggers Society and consisted of series of one-act plays given by members of this dramatic society and by the Players' Club of San Francisco. The plays presented were "The Bear," "Neighbors," and "From Soup to Savoury."

The French Club presented the comedy, "The Man Who Married a Dumb Wife" before a large and interested audience. This play marked the initial campus appearance of Esmond Schapiro, one of the best-known amateur actors of the bay section.

It may be interesting to the readers to know that Frank Mandel, who wrote "Bosom Friends," now appearing in New York, is a graduate of the University of California, and during his college days here he was very prominent as a dramatic writer for the college plays. He wrote the Senior Extravaganza during his last year at college, this being the highest honor that a student can take during his undergraduate days. Mr. Mandel's play, "The High Cost of Loving," is now on its eighth week at the Alcazar in San Francisco and bids fair to eclipse all other runs that the city theaters have ever witnessed. All moving picture houses are thriving.

EDWIN H. HIRSCHFELDER.

JERSEY CITY

JERSEY CITY (*Special*).—"Her Unborn Child" played at the Majestic for a second week, April 23-28, to excellent business. A special feature was a ten-minute talk by Mrs. Florence Bennett between acts one and two at each performance, when men were barred. "20,000 Leagues Under the Sea," April 30-May 5.

An interesting bill was on at Keith's, April 23-25, to crowded houses. A military sketch by twenty people of the local regiment is a skit showing the soldiers' life on the field. Mabel Burke sings patriotic songs, Franzetta Sisters, gymnasts; Leighton and Kennedy, black face comedians, were the hit; Dixon Harmony Girls, good singers; Farrel Taylor company had a good musical offering; Natallie Navarre, saxophonist. Appearing April 26-28: Boston Fadette Orchestra; Fatty Arbuckle in "The Butcher Boy," and others.

A recruiting tent has been pitched in front of Keith's Theater.

WALTER C. SMITH.

SCRANTON

SCRANTON, PA. (*Special*).—The Majestic closed a very successful season with "The Tempters" Burlesque company week of April 23 to good business. The plays were "Married for a Day," a travesty on "Uncle Tom's Cabin," and "Coney Isle." Sidney Rogers, Anna Fink, Max Field, and Zailah merit special mention. For week of April 30 the photoplay "Intolerance."

Two very satisfying bills week of April 23 to excellent business at Poli's, with "Buckskport Center," featuring Harry Watson and William Galpin, and Julie Ring in "Twice a Week" as headliners. Both scored heavily. Also Three Weber Girls, Happy Jack Gardner and company in "The War Zone," Rakoma, "In Mexico," Dave North, and others. Good photoplays.

The Strand and Regent are showing the latest releases in photoplays to good business.

C. B. DERMAN.

SELMA

SELMA, ALA. (*Special*).—Academy of Music dark week ending April 28. Up to that time photoplays to good business. The Walton is showing interesting screens to big business.

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OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "Fair and Warmer" delighted very large audiences, April 18 and 19, and matinee. Donald MacMillan scored great hit. "The Flame," April 20-21, pleased capacity houses. Y.s.v.e concert, April 25; "Twin Beds," April 28 and matinee. "Stop! Look! Listen!" May 1-2.

Dominion: Rochea Monkey. Music Hall: Frank Mullane, the O'Leary's, Granville and Mack, and Kean and Dean to the usual capacity business, April 23-25. The Family: Vaudeville and pictures, April 23-28, to very large houses.

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REGINA, SASK.

REGINA, SASK. (*Special*).—The Regina College Operatic Society presented "The Chimes of Normandy" at the Regina April 9-11 in aid of the Returned Soldiers' League. Business was excellent at each performance (vaudeville). April 12-14, including Kippy and Kippy, Grace Hansen Browning and Dean, Grossman Entertainers, Harry Watkins, Denny and Dunegan, Christy and Griffin, and the Five Sweethearts; capacity business. The United Producing company presented Julius Velie in "Freckles" to large business, April 16-18. Hazel Wood, Harry Dickson and Yeoaide Williams deserve special mention. "Mutt and Jeff's Wedding," April 23-25. "Intolerance," April 3-May 2.

Commencing May 24 the Regina Theater will house vaudeville for the Summer months, making two changes per week.

Work has commenced on a new open-air theater, which, when completed, will have a seating capacity of 600.

Plans have been drawn up for a new up-to-date theater to be erected in Regina, which will have a seating capacity of 1,500.

A. G. McINTYRE.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (*Special*).—Grand Theater: Jack Bessey company week of April 16-21 delighted capacity houses. Plays: "Kick In," "A Pair of Sixes," "Baby Mine," "Never Say Die," "Girls," "Little Shepherd of Barcain Row," and "Barriers Burned Away." Mertie Ross, Jack's leading lady, is a clever and accomplished actress. Week of April 23-28, Russell Hertel's "Princess Maids."

CYRUS D. SIMPSON.

TORONTO

TORONTO, CAN. (*Special*).—Attractions listed were given week of April 16-21: Royal Alexandra: "Mother Carey's Chickens" to splendid business. Company splendid. Marion Barney was a delightful mother and Antoinette Walker a lovable Nancy. Wallace Oliver and Marie Day added fine bits of character work. Altogether it was as refreshing as any play we have had in many months.

Grand: Thurston, to good attendance, with his wonderful tricks.

Loew's: A typical Loew bill, to overflow attendance. "Officer 444" is an amusing skit, and Hoey and Lee proved laughable entertainers. Balance of bill good. Chaplin photoplay was a scream.

Hippodrome: Patrons of this house had an excellent, varied bill. White's animal circus, Minerva Courtney company, Darn-Good-and-Funny (peculiar billing, that last), and Keane and Dean all scored well. Full houses all the time.

Shea's: "The Question," with Sam Mann and as fine a company as was ever seen here in vaudeville. The comedy is unique and the situations surprising. George and Dick Rath are showing one of the best athletic turns ever seen here, and the Misses Lightner and Alexander, a musical turn, is one of the brightest in a long while. Franklyn Ardell in "The Wife Saver," Boganny's Lunatic Bakers, and the Leach Sisters contribute to one of the best bills of the season. Capacity business.

GEO. M. DANTREE.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Manager Uly S. Hill, manager of Harmanus Bleecker Hall, presented David Warfield in "The Music Master," May 4, 5, and the New York Winter Garden company in "The World of Pleasure" comes May 8.

Joe Hurtig's new burlesque offering, "The Ragdoll from Ragland," featuring George Stone and Etta Pillard served to draw packed houses at the Empire, April 23-28. The performance presented by this organization proved one of the best of the season.

Proctor's Grand had a splendid vaudeville bill for the week and, included James J. Corbett, the former heavyweight pugilist; Lola Wentworth, Georgia Earl and company, Mr. and Mrs. Vernon, Lew Birice and Helen Coyne, Edward Farrell and company, the Imperial Troupe, and the Fatiofi Brothers. The added screen features were Dorothy Dalton and Mrs. Vernon Castle.

Twenty chorus girls, members of the Joe Hurtig's Burlesque company, distributed tags for the benefit of the Actors' Fund on the principal streets Monday. Their efforts were quite successful and they collected a handsome sum for the good cause.

GEO. W. HERRICK.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Moore motion pictures, April 15-22; Metropolitan dark, April 15-22. Pantages: "The Artist's Dream" and vaudeville, April 15-22. The attendance averaged good business. Palace Hip: Otto Koerner and vaudeville. Oak: Monte Carter company in "Izzy's Holiday." Tivoli: Willis G. West company in "The Beauty Doctor." Alhambra: Hermine Shone and vaudeville. Motion pictures at the Clemmer, Liberty, Coliseum, Rex, Colonial and Strand.

BENJAMIN F. MESSERVEY.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Vendome, April 20: Booth Tarkington's play, "Seventeen" was produced and played by local talent. A good house greeted the juvenile actors. "Civilization" at the Knickerbocker April 23-25 to big audiences. Other moving picture houses are drawing the usual good crowds. Vendome: Mizzi Hajos in "Pom-Pom" April 25, 26. "Turn to the Right" first week in May.

MARY ROBERTA STEADWELL.

REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick, manager): Chauncey Olcott in his annual engagement week of April 22-28 packed the theater at every performance. He is still using Rachel Crothers's delightful Irish romance, "The Heart of Paddy Whack," but is handling it even better than last year. De Wolfe Newcolbe played opposite the star with considerable success. Others worthy of mention were James Gillen as the waif, Maribel Seymour as Granny, and also Charles Verner, Viola Fortescue, Josephine Williams, and Fleming Ward. Julian Eltinge in "Cousin Lucy" April 30-May 5.

Orpheum (Lawrence Lehman, manager): The Bandbox Revue, a Gus Edwards production featuring Georgie and Cuddles, divided honors on last week's bill with Beatrice Herford, whose characterizations were having their first introduction to local audiences. Miss Herford, with all the poise and ease of a true artist, scored a most substantial success. Snoozer, a white bull, proved that there was no other like him in vaudeville. Hallen and Fuller in a sketch recalling the stars of former days, Hayes and Rives in a song and dance number, and Emerson and Baldwin juggling comedians, were also on the bill. Dorothy Mortimer, a former stock favorite, appeared with Henry Keene in a sketch called "The Final Decree." The local Orpheum will likely close for the season within the next four weeks.

Globe (Cyrus Jacobs, manager): Chief Bull Bear, with a troupe of genuine Sioux Indians, in a spectacular and unique novelty headlined the Globe bill opening April 22. Harry Anger and the King Sisters got a lot of fun out of a motor guidebook. Other acts that scored were Snow and Dill in a military satire; Rose Frazier, somedienne; McRae and Clegg, cyclists, and Gaietti's monkeys, in a comedy act that was a riot. Theisen's fox terriers did their "bit." Business good.

Empress (W. J. Timmons, manager): Not to be outdone by the Orpheum and the Globe in the matter of canine attractions, Pantages headlined their bill last week with Trevitt's "military dogs." It was a clever and interesting act. George Davis presented his Kinkead Kitties, but Rose Maurer of his company almost walked off with the show. Jones and Johnson in blackface, and the Great Leon in a weird magic act also won approval. Big houses.

Garden (W. H. Quigley, manager): Rose Melville brought "Sis Hopkins" back last week, and the reception of the old favorite showed that its charm had not faded with the years. She was supported by a capable cast. "Uncle Tom's Cabin" followed.

Gayety (George Gallagher, manager): Mollie Williams with her own show was at the Gayety week of April 16 and presented a very pleasing performance of two musical burlettas. Her sensational Danse l'Enticement is still featured, though she carries several very good vaudeville acts, as well as an unusually attractive lot of chorus girls. The Harry Hastings Show, with Dan Coleman, week of April 23-28.

Century (Joseph Donegan, manager): "The Cabaret Girls," a lively burlesque, drew good houses week of April 22-28. A trick stairway was the basis of many of the laughs that the show provoked.

JACK MCCLEERY.

NEWARK

NEWARK, N. J. (*Special*).—"The Yellow Jacket" was presented at the Broad Theater, April 23-28 with the original New York caste, which included Victory Bateman, whom we remember in former seasons as a favorite in a local stock company; others in the caste were Thomas E. Jackson Mr. Coburn, Howard Kyle, Lillian Spencer, Beatrice Prentice, Albert Brunning, Mrs. Coburn, George Farren, Mabel Wright, Henry Butler, George Gaul, Schuyler Ladd, Winifred Ridgeley, Zoe Kinns, and Eugene Webb. Current week, Emma Dunn in "Old Lady 31."

At the Empire Lou Hilton and Alice Lazar in the "Million Dollar Dolls." The company includes Bob Ferns, Siem Kellam, Patricia Baker and Harry Mandel. Current week, "Globe Trotters."

At Proctor's Palace Maggie Taylor in "Waitress and the Visitor." Gene Adair gives a splendid performance. Another sketch on the bill entitled "The Visitor," with Porter J. White. Other numbers include the five musical Gormans, Noodles Fagan and Elsie, Willie Weston, Donald Roberts, Connors and Foley, and Paretty Trio.

At Keeney's "The Breeze That Blew," with Doris Maud and Al. Lester. Other contributors to the program are Paul and Elmer Bolder, John F. Clark, Robert Fisher, Arthur Gordon, Mose Lucky, and Keno and Green.

At Loew's a sketch entitled "The Punch," introducing Peggy Condra, Frances Morey, Harry Smith and Thad Wilbur, Kittie Flynn, Ruby Lafrances, John Kinney, Kittie Bingham, Fred Pisano, Eddie Burns, Burt Kinson and Zetta Lyons.

GEO. S. APPLEGATE.

ANN ARBOR

ANN ARBOR, MICH. (*Special*).—Hill Auditorium: Ann Arbor May Festival, May 2-5. Giovanni Martinelli, Amelita Galli-Curci, Maude Fay, Louise Homer, Giuseppe de Luca, Richard Keys Biggs, Morgan Kingston, William Wade Hinshaw, Anna Schram-Imig, Christine Miller, Chase B. Sikes, Gustaf Holmquist, Margarete Matzenauer, Ethel Leginska, Lois M. Johnston, Frederick Stock, A. A. Stanley, and a chorus of 500 voices in the Auditorium, seating 5,000 people. All seats were sold ahead. Chicago Orchestra (seventy).

Whitney Theater (Don McIntyre, manager) will close a successful season in about two weeks. Otis Skinner is coming.

Majestic (Frank O'Donnell, manager): Fine business with feature pictures. Butterfield, who has a number of theaters in Michigan, has closed vaudeville at Ann Arbor for this season and gone into feature pictures for the Summer.

Arcade (Morgan, manager): Good business, with Mary Pickford. Orpheum (Fred Wuerth, manager): Paramount pictures, good houses. Rae (Stanchfield, manager): S. R. O. business most of the time. Columbia (Mullison, manager): Pictures Saturday and Sunday. Frank Craven and Carroll McComas were entertained during their engagement at the Whitney in "Seven Chances" by one of the University of Michigan fraternities.

Wuerth (Fred Wuerth, manager): This beautiful theater will open May 8.

DE WITT C. MILLEN.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—The week of April 15 at the Metropolitan Opera House was divided between "The House of Glass," the first half, and Al. H. Wilson in "My Killarney Rose," the last half. Both played to only fair business. Otis Skinner in his newest vehicle, "Mister Antonio," opened a week's engagement at the Metropolitan April 23. Mr. Skinner, who, in the title-role, contributed his usual finished piece of acting was surrounded by a capable cast including Eleanor Woodruff, Ernest Elton, Frances Landy, and Robert Harrison. Week April 29, "The Passing Show of 1916."

Many Minneapolitans journeyed over to St. Paul to attend the four performances of the Boston National Grand Opera company given at the Auditorium April 17-19. The repertoire was "La Tosca," "Iris," "Faust" and "Aida."

At the Orpheum Saturday morning, April 21, the poor children of the city were guests of Will M. Cressy, last week's Orpheum headliner, the Minneapolis Rotary Club arranging to bring them together. Mr. Cressy is a member of the Memphis Rotary Club. Stereopticon slides taken by Mr. Cressy in fifteen foreign countries were exhibited and explained to the kiddies. The Minneapolis Street Railway Company furnished the children with tickets to take them to and from the "party," while Manager Raymond donated the use of the Orpheum. Nat Goodwin headed the Orpheum bill week April 23. Top honors with him were shared by Jessie Busley and company in "Fansy's Particular Punch."

On Saturday afternoon and evening April 28, Minneapolis put on a show for the soldier boys. William Koenig, manager of the Gayety Theater offered his playhouse for the entertainment and had charge of all arrangements. It was a real Yankee Doodle show. Tickets were sold to the public and every cent from their sale went to the regimental funds of the First Artillery and First Infantry Regiments, Minnesota National Guard. This is the first regimental fund which has been started in Minneapolis since war was declared, and it will be used to supply delicacies to sick soldiers and equip the regiments with things necessary but not supplied by the Government.

CAROLINE BEEDE.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—The Monte Carlo Girls was the attraction at the Lincoln Square Theater April 16. This was a city show and a splendid company full of pep. Business good. Mrs. Minnie Maddern Fisk in "Erstwhile Susan" pleased a fairly good house, April 18; a splendid company. May Robson in "The Making Over of Mrs. Mott" (return engagement) April 19; business fair; a splendid production and a first-class company. "The Girl in the Checkered Coat" (Bluebird photoplay) and Goodman Band concert in connection, April 22, to a packed house. Flora Belle was to play April 25, but canceled. "Robinson Crusoe, Jr." April 27; "Pom Pom" April 30; Lyman Howe's Travel Pictures, May 1; Al. Wilson, May 2-3; Minneapolis Symphony Orchestra, April 4, and season closes.

Charles E. Weidner, assistant manager and treasurer of the Lincoln Square Theater, spent Saturday and Sunday with friends in Cincinnati (his home town).

Charles E. Pullen, manager of Pullen's Comedians, and THE MIRROR correspondent visited the Seven Cairns Brothers' "Call of the Woods" at Bement, Ill. April 25. This company opened at Blue Mound, Ill., to good business.

W. L. Oliver left Decatur April 26 and will have the advance on George Eugesser's "What Happened to Ole," under canvas, the coming season. The company opens May 14 at St. Peter, Minn. Frederick Trowbridge, a Decatur boy, played in Decatur last week with the May Robson company. He took the part of Buddy Barrett, the sissy preacher, and played it well.

PERCY S. EWING.

KNOXVILLE

KNOXVILLE, TENN. (*Special*).—A satisfactory company in "It Pays to Advertise" did good business April 20. "Pom-Pom" April 23 with petite, cute Mizzi Hajos and her sweet little voice, surrounded by an unusually strong company, including Tom McNaughton, and with a pretentious scenic vesture, proved to be the most enjoyable musical show of the season. "Pom-Pom" was the last regular booking of the season, and Manager Charles Aebli is counting his fishhooks and resting his line preparatory to his annual Summer stay in the Great Smokies. Mr. Aebli is one of the best-known managers in the South, having spent a number of years on the road as manager and advance man before locating in Knoxville, his home. The box office of Staub's is always a good place to hear the swapping of yarns of old.

CHAS. E. KRUTCH.

DENVER

DENVER COL. (*Special*).—The Broadway has "Katinka" five nights, beginning April 25. This theater is expected to keep open at intervals during the Summer. The Orpheum pleased with the Misses Campbell week April 23. The house closes for the Summer May 27. The Summer parks, Elitch's and Lakeside, have no definite plans. The extent of the Federal tax on concessions will have much to do with what happens.

FREDERICK D. ANDERSON.

PARSONS, KAN.

PARSONS, KAN. (*Special*).—The Nevin Community Chorus, under the direction of Professor Arthur Nevin, of the University of Kansas, gave a very creditable performance of "Carmen" at the Elks Theater, April 20. The chorus and leading parts showed careful training and the audience was very appreciative of the efforts of the organization. Good attendance. Photoplays at the Elks and the Best-Sells Circus, April 5.

CAROLINE A. MENDELL.

STEIN'S MAKE-UP NEW YORK

STOCK PLAYS AND PLAYERS

(Continued from page 13)

SOME EVILS OF DIVORCE

"The Danger Line," a New Play at Union Hill, N. J., Indicates What They Are

"The Danger Line," a new play by Herbert Henderson, was given its premier Monday, April 23, by the famous B. F. Keith Players, at The Hudson Theater, Union Hill, N. J. The play deals with the many evils caused by divorce and its bad consequences. The first two acts are a trifle talky and drag along, but the third and fourth act make up the deficiency and possesses considerable dramatic strength and clever dialogue. The big scene occurs in the third act, in the apartment of Gilbert Holmes, a collector of precious curios, fine paintings, unique stones and jewels and is just crowded with thrills and realism and is bound to arouse the emotions and stir the blood of the most hardened theatergoer. The story of the play deals with the daughter of a divorcee and the author has vividly pictured the bad effect divorce is playing upon the lives of humanity. The girl's mother leaves her to go away with a lover. The husband brings up the girl to the best of his ability and when he dies leaves her in the hands of John Worthing who soon learns to love and respect her. Worthing's mother being thoroughly familiar with the scandal attaching the divorce treats the girl in such a cruel manner that he is compelled to leave the home. She seeks refuge in the apartment of Gilbert Holmes, a rich and polished rascal who pretends to befriend her. Her lover soon learns of her whereabouts and is led to believe the worst and deserts her after a strong scene in which he tells her of his love and devotion. She later learns who her real mother is and finally the plot is straightened out and the play has a very pretty and effective ending. Miss Evelyn Varden as Jean Courtney, the girl in the case, played her part in a most natural and satisfactorily manner. In the third act she proved herself to be an emotional actress of extraordinary ability. Charles W. Dingle, the leading man of the company, appeared as John Worthing, and, as usual, gave a perfect and most creditable performance and instantly won the good will and sympathy of the large audience. Jessie Pringle, as the cold, proud and heartless mother of John Worthing, deserves special mention for the splendid interpretation she gave a very difficult role. Aubrey Bosworth, the clever juvenile member of the company, did himself full justice in the part of Peter Egerton and at all times was very amusing. Joseph Lawrence, as Mark Wyndham, was most acceptable and not only acted with much force, but put a lot of heart and feeling into his work. Miss Caroline Locke gave a clever impersonation of the divorce mother, and Mildred Florence was very sweet and lovable as Faith Egerton. Arthur Mack and Doane Borup also did very good work. Stage Director W. C. Masson spared neither expense nor effect in staging the production.

CHARLES A. BITTIGHOFFER.

"HER UNBORN" O. K. IN CONN.

BRIDGEPORT, CONN. (*Special*).—Never in many a day have so many women been seen at matinee performances at the Lyric as were in evidence week April 23, when Howard McKent Barnes's play, "Her Unborn Child," was given by the Lyric Stock company, and, incidentally, the last play to be directed here by Roland Edwards, who leaves us this week. The fact that children and all under eighteen were not admitted, and women only at matinees, served to bring out capacity business. While the title, as many local reviewers admitted, savored of a rather risque and questionable offering, even stirring up Bridgeport censors to the point of threatening to stop the production, in the end the play was voted to be in reality an intelligent, wholesome vehicle. Manager William Isham and the local censors finally reached an amicable agreement on Saturday and Monday evening, April 21-23, and the piece played on throughout the week to big and interested audiences. Albert Gebhardt, posing as Waffles, the son of Mrs. David Kennedy, Luella Morey, furnished the comedy. These two characters of mother and son were delightfully portrayed. Adelaide Keim, as Felice Kennedy, the wronged daughter, lent sincerity and fine emotional action to her role. Ethel Daggett, as Beth, Waffles's sweetheart, was all that could be desired in delightfully girlish light comedy scenes. Alfred Cross, as Ted Livingston, gave an excellent interpretation. This also marked Mr. Cross' last appearance with the Lyric players as leading man. He leaves to fill a contract in stock at Hamilton, Ont. His place will be taken by Leo Kennedy, the handsome second man, who has won all female hearts since coming to the Lyric. He will make his debut as leading man in the current week's Lyric production. Others in the cast who gave favorable work were Walter Marshall, as Dr. Pennington (who this week assumes directorship of the Lyric players); Zyllah Shannon, as Nibbs, and Dorothy Pembroke, as Mrs. Livingston. The latter two members are new and splendid acquisitions to the Lyric cast.

Current week, "Hit-the-Trail Holliday," a good vehicle, starring Leo Kennedy. Walter Marshall will also follow the trail as the Lyric's new director. Success to him with the launching of his first local endeavor in this line.

MARY SAYLES HANCORT.

STOCK FOR MONTREAL

MONTREAL (*Special*).—The stock season for the Orpheum will open with a matinee Monday, May 7. Already preliminary arrangements have been completed, and the members of the company have been selected and are in Montreal at present for rehearsals, which will begin Monday. H. Percy Meldon, who has long been associated with the Orpheum stock as the director, has again been engaged. The company will consist of Frances McGrath, leading lady; Etta Mansfield, Belva Morrall, Ethel Bland, Claire Maslin, Edward Woodruff, leading man; Leander de Cordova, Bernard MacOwen, Stewart Wilson, W. Olathe Miller, John Ravold, Joseph Cusack and Louis Wolford.

The lay-out for May as at present arranged is as follows: Week May 7, "Along Came Ruth"; May 14, "Sinners"; May 21, "Jerry"; May 28, "On Trial."

Other plays under consideration are "Rolling Stones," "Potash and Perlmutter," "Mile-a-Minute Kendall," "Too Many Cooks," "The Old Homestead," "Rich Man, Poor Man," "Rebecca of Sunnybrook Farm," "House of Glass," "Hit-the-Trail-Holliday," "The Silent Witness," and a "Pair of Sixes."

W. A. TREMAYNE.

PLAYERS OF PORTLAND

PORTLAND, MAINE (*Special*).—Jefferson: Week April 23, Sidney Toler and his own stock company in "The Girl From Out Yonder," with Madge West in the principal role. First as Flotsam, the girl-boy, then as the young woman craving an education, Miss West had a better opportunity to display her acting ability than in either of her two previous parts. Mr. Toler as Elmer made the most of his small part, to which he lent himself in a satisfactory manner. John Farrell's portrayal of Cap'n Barton was especially worthy of praise, while Eileen Burns furnished much humor as Cousin Simonson. A pleasing feature of the performance was the male quartette. Beatrice Moreland made her first appearance with the company. Current week, "The Passing of the Third Floor Back."

B. F. Keith's: "Mile-a-Minute Kendall," one of the best productions ever staged at this theater. Jack Roseleigh's interpretation of the title role was of a high standard; he gave to the part his excellent acting. Alma Tell, with her beauty and charm, was delightful as the vivacious Joan; Blanch Friderici seemed to live rather than act the part of the pessimistic Amelia; William Evarts as Jim Evans added much to the humor of the piece; May Thurston, for many years a favorite in this city, appeared in the small role of Mrs. Kendall. As always, she made the most of her part and was warmly greeted. Current week, "Just a Woman." The B. F. Keith management announces that special preference in seat location is given to men wearing the uniform of the United States Navy or Army.

New Portland: Loew vaudeville, featuring for the first of the week the Five Musical McLarens. Manager Hutchinson substituted Miss-Match-Miss for the Creole Band.

Greely's: Tip-Top Girls.

PALMER STRAW.

"HOUSE OF GLASS" IN NEWARK

NEWARK, N. J. (*Special*).—The Orpheum Players entered their second week at the Orpheum and presented "The House of Glass." The company gave a very conscientious performance. Alice Fleming, as Margaret Case, demonstrated her delightful personality and added many more admirers to her list. Dudley Ayers gave a dignified and finished portrayal of Harvey Lake. The balance of the cast were well suited to the roles assigned to them, which included Louise Wright, Minnie Stanley, Will Armstrong, Eugene Desmond, Stuart Robbins, Claude Miller, J. Lester Paul, Franklyn Munnell, T. B. Loftus, Carolyn Friend, and Charles Seiter. Current week, "The Silent Witness."

GEO. S. APPLEGATE.

DENVER'S NEW PLAYERS

DENVER, COL. (*Special*).—The Denham company, which has held the boards for close to 2,000 consecutive performances, closed April 27 in the "Rejuvenation of Aunt Mary." Mrs. Deshon made an adorable Aunt Mary. An entire new company opened April 28, still under the management of O. D. Woodward, whose astounding record run will thus be continued. The members are William David, Cecil Kern, Gilberta Faust, Clara Moore, Helen Eddy, Dorothy Davis, Mary Green, Murray Bernard, Sidney Riggs, James Bliss, John Lyons, and William Webb. The following plays have been contracted for: "Mile-a-Minute Kendall," "The House of Glass," "The Cinderella Man," "The Silent Witness," "A Pair of Queens," and "Justice."

FREDERICK D. ANDERSON.

ABOUT WINIFRED ST. CLAIRE

The MIRROR is advised that since opening at the Trent Theater in Trenton, N. J., on Easter Monday in "Nearly Married" Winifred St. Claire has been playing to capacity business. She is now rounding out her third triumphal week of her Spring and Summer engagement at the Trent. Last week's offering was "A Full House," followed this week by "The Trail of the Lonesome Pine."

That Nola Mercer and Robert Gleckler, respectively, who are heading the Paterson, N. J., company, have jumped into instant favor with the patrons of the St. Claire playhouse in the "Silk City." Last week's offering, "Hit-the-Trail Halliday," has been attracting large and appreciative crowds, despite considerable opposition. The Paterson company will continue throughout the Summer, at which time Miss St. Claire (herself) returns to open her Fall engagement at the St. Claire playhouse.

That the automobile craze has infested the ranks of the St. Claire company at Paterson. Robert Gleckler, leading man, has purchased a new speed demon. Kilburn Bennett, the stage manager, puchased an American touring car. Clifford Mack has a new Mercer. Frederick Ellsworth (with apologies) has just joined the colonists of auto-bugs with his reliable Ford. From the foregoing, business must be velvet in Paterson stock circles.

VAN VALKENBERG.

PARKER, DAVIS, STOCKS

CORRY, PA. (*Special*). — Manager Manley Parker played his first musical stock company April 23-28, the Fred Calamer company with Fred Calamer, Lillian Washburn and others in the leads. Settings, costumes and plays were changed nightly. Attendance was large and audiences entirely satisfied. Walter Davis Stock company came to the Rex May 1 for a return engagement in an entirely new repertoire. Joseph Sheenan in "Il Trovatore," April 27, canceled.

M. J. BERLINER.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman Inc.): N.Y.C. Dec. 25-May 5.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.
BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.
BOSOM Friends (Lew Fields): N.Y.C. March 9—indef.
BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.
CASE of Lady Camber (Chas. Frohman, Inc.): N.Y.C. March 26—May 5.
CINDERELLA MAN (Oliver Morosco): Chgo. March 11—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—May 5.
COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): Phila. April 23-May 5.
DALY, Arnold (David Belasco): N.Y.C. April 9-May 5.
DITRICHSTEIN, Leo (Cohan and Harris): Springfield, Mass. 1, 2.
EVERYWOMAN (Henry W. Savage): Balto. 30-May 5.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
FERGUSON, Elsie (Klaw and Erlanger): Boston 23-May 5.
FISKE, Mrs. (Corey and Riter): Minneapolis 7-12.
FLAME, The (Richard Walton Tully, Inc.): Boston April 23—indef.
FUGITIVE, The (Oliver Morosco): N.Y.C. March 19—May 5.
GET-RICH-QUICK Wallingford (Cohan and Harris): N.Y.C. 7—indef.
GETTING Married (William Faversham): Pittsburg 30-May 5.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—indef.
HARDER, Myrkle: Phila. 30-May 5.
HER Unborn Child (Co. 2): Chgo. 30-May 5.
HER Unborn Child (Co. 3): Phila. 30-May 5.
HIS Bridal Night (A. H. Woods): Boston April 9—indef.
HODGE, William (Lee Shubert): Indianapolis, Ind. 7-9.
HOLMES, Taylor (Joseph Brooks): N.Y.C. 30-May 5. Bklyn. 7-12.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—indef.
KNIFE, The (A. H. Woods): N.Y.C. 12—indef.
LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—indef.
LITTLE Girl Next Door (P. M. Mueller): N. East Harbor, Me. 4. Bar Harbor 5. Ellsworth 7. Farmington 8.
MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2—indef.
MAUDE, Cyril (Theo. W. Barter): 'Frisco 23-May 5.
MOTHER Carey's Chickens (John Cort): Phila. April 23—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
O'HARA, Fiske: Pittsburg 30-May 5.
OLCOTT, Chauncey (Cohan and Harris): Milwaukee 30-May 5.
OUR Betters (John D. Williams): N.Y.C. March 12—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Wilmington, Del. 7-9.
PETER, Ibbetson (Lee Shubert): N.Y.C. April 17—indef.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—indef.
ROBSON, May: Toronto 30-May 5.
SERMONDA (Julia Arthur): Chgo. March 26—indef.
SEVEN Chances (David Belasco): Louisville 30-May 2. Indianapolis 3-5. Milwaukee 6-12. Chgo. 13—indef.
SKINNER, Otis (Chas. Frohman, Inc.): St. Paul 30-May 5. Winona 7. Madison, Wis. 8. Rockford, Ill. 9. South Bend, Ind. 10. Kalamazoo, Mich. 11. Battle Creek 12.
TAILOR Made Man (Cohan and Harris): Boston March 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TIGER Rose (David Belasco): Balto. 7-12.
TREASURE Island (Charles Hopkins): Boston 7—indef.
TREE, Sir Herbert Beerbohm: N. Y. C. April 10—May 5.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Bklyn. 30-May 5.
TWIN Beds: (A. S. Stern): Montreal 30-May 5.
UNCLE Tom's Cabin (Wm. H. Kibble): Pittsburg 30-May 5. Cleveland 7-12. Detroit 13-19.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (William Elliott, F. Ray Comstock and Morris Gest): N.Y.C. Feb 1—indef.
WARFIELD, David (David Belasco): Utica, N. Y. 2. Schenectady 3. Albany 4-5.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. March 6—indef.
WOMAN Thou Gavest Me (Messrs. Shubert): Boston April 11—indef.
YEAR of the Tiger (John Craig): Boston April 24—indef.
YELLOW Jacket (Mr. and Mrs. Coburn): Washington 30-May 5.

PERMANENT STOCK

ALBANY, N. Y.: Harmanus.
AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BATTLE CREEK, Mich.: Nancy Boyer.
BOSTON, Mass.: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaways.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.
FT. WORTH, Tex.: Majestic.
GRAND Rapids, Mich.: Columbia.
GREEN Bay, Wis.: Bijou.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: Playhouse.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OIL CITY, Pa.: Opera House.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: Poli's.
SEATTLE, Pa.: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Welting.
TAMPA, Fla.: Tampa.
TOLEDO: Palace.
TRENTON, N. J.: Trent.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.
YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Pittsburg 30—indef.
ABORN Grand Opera Co. (Milton and Sargent Aborn): Bklyn. April 16-May 5. N.Y. C.—indef.
BEAUTIFUL Unknown (Messrs. Shubert): Boston April 7—indef.
BIG Show (Chas. Dillingham): N. Y. C. Aug. 31—May 5.
BLUE Paradise (Messrs. Shubert): Washington 30-May 5.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CHICAGO Opera Co.: N.Y.C. 23—indef.
EILEEN (Joe Weber): N.Y.C. March 11—indef.
GYPSY Love (Andreas Dippel): Springfield, Mass. 4, 5.
HELD, Anna (Messrs. Shubert): Bklyn. 30-May 5.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HIGHWAYMAN, The (Messrs. Shubert): N.Y.C. 2—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Chgo. April 1—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—indef.
KATZENJAMMER Kids (Gaszolo-Gatts and Clifford): Detroit 29-May 5.
LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y. C. Jan. 15—indef.
MacDONALD, Christie: Balto. 30-May 5.
MISS SPRINGTIME (Klaw and Erlanger): Phila. 16—indef.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Minneapolis 29-May 5. St. Paul 6-9.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
POM Pom (Henry W. Savage): Jacksonville, Ill. 2. Bloomington 3. Peoria 4. Champaign 5. Lima, O. 7. Elyria 8. Mansfield 9. Canton 10. Youngstown 11, 12. Alliance 14. Akron 15. Erie, Pa. 16.
PRETTY Baby: St. Louis 30-May 5.
PRINCESS Pat (John Cort): N.Y.C. 30-May 5.
SMART Set: Cleveland 30-May 5.
SO Long Letty (Oliver Morosco): Phila. April 9—indef.
VERY Good Eddie (Marbury Comstock): Chgo. April 19—indef.
WILSON, A. H. (Sidney R. Ellis): Decatur, Ill. 2, 3. Logansport, Ind. 4. Adrian, Mich. 5. Detroit 6-12.
WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y. C. 7—indef.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.

LETTER LIST

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WOMEN

Allen, Ricca. Louise Ames. Flavia Arcaro. Janice Armond. Barrett, Nell. Mrs. Edna Bern. Peggy Black. Lois Blair. Pauline Boyle.
Cameron, Peggy. Miss Carothers. Lucille Cunningham.
Davis, Mary. Eleanor De Cisneros.
Eames, S. Mona.
Hall, Mary. Ruby Hallier. Ethel Hamrick. Georgia Harvey. Frankie Raymond Henderson. Jane Wheatley Herbert. Bessie Hill. Helen Howard. Marguerite Hubbell.
Kidd, Marguerite. Roselle Knott. Edna Kubne. Louise Kyle.
Latham, Hope. Florence Lawrence. Ruth Lord.
Millicent, Wylda.
Oakley, Florence.
Ragan, Ines. Virginia V. Reid. Helen M. Ryerson.
Shear, Edith. Ida St. Leon. Lillian Sterling.
Turnour, Mrs. Thomas.

MEN

Anthony, Carl.
Bliss, James A. Allan Brander. Neil Burgess. B. B. Byron.
Carle, Richard. Frank C. Carter. Richard Clay. Howard A. Cook. James Cooper.
Devlin, James. Malcolm Duncan.
Emerson, Charles Waldo.
Fisher, Perkins.
Gerard, Carl. Frederick Grant. Ranchell Grove.
Hare, George B., Rolin T. Holden.
Kane, Robert. Ralph Kellard. George W. Kenny. John Kent. Worth Kinney.
Love, Will. J.
McBarnes, Howard. Harvey Mathews. W. D. McGovern. Donald McMillen. Ivan Miller. Tim Murphy.
North, Alan.
Powell, David. George Probert.
Ryan, Dolph.
Schaffer, Thomas. George Sydenham.
Thompson, Edward A., Robert Thorne. C. Don Triplett.
Van Rensselaer, Frederick. Wolfheim, Eugene.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

A GOLDWYN GROUP.
Left to Right.—Director Noble, Robert Harron, Mae Marsh, and George Hill, Cameraman.

SUNDAY BILL AMENDED

Provides for Film Shows After 1 o'clock in Cities of 1st, 2nd and 3rd Class

ALBANY, N. Y. (*Special*).—Senator James J. Walker of New York who introduced the bill in the Legislature for the purpose of legalizing the exhibition on motion pictures on Sunday has amended the measure so that it will only provide for the movies on Sunday after 1 o'clock in cities of the first, second and third class.

The original bill included towns, villages and other communities. Considerable opposition consequently came from members from the rural districts, and Senator Walker decided to eliminate from the bill such sections of the State outside of the cities mentioned. The bill as now amended seems to meet with the approval of the legislators and is expected to pass in its present form.

GEORGE W. HERRICK.

NAVY ASKS AID

The United States Naval Publicity Bureau is calling on motion picture exhibitors to help in recruiting for the navy by displaying on their screen a set of twelve slides especially prepared.

These slides may be had absolutely free of charge from any local navy recruiting station or direct from the headquarters of the United States Navy Publicity Bureau, at 318 West Thirty-ninth Street, New York.

Exhibitors are urged by THE MIRROR to do their share in this grand recruiting campaign. This is an opportunity for the moving picture industry to display its patriotism to the fullest extent and should be taken advantage of.

REQUIRE STATE LICENSE

ST. PAUL, MINN. (*Special*).—Every motion picture theater in the State will be required to obtain State license through the fire marshal's department under a bill passed by the recent Legislature and signed by Governor Burnquist.

The new law provides for inspection of motion picture theaters and their general supervision by the fire marshal. The license fee is fixed at $5 a year, but will not interfere with license and other regulations now exercised by cities, according to opinions at the Capitol.

KING BAGGOT ENDS TOUR

King Baggot's ten weeks' personal appearance tour through Michigan, Ohio and Indiana came to a close last week when he played Indianapolis, Evansville and Terre-Haute on a gurantee. He returns to New York to organize his own company.

Charles H. Greene, who has been directing Mr. Baggot's tour has returned to the city in advance to attend to the preliminary work. Mr. Greene says the tour of his "star" has been one ovation after another in all the towns visited, being received by the different mayors, and public officials and banqueted by clubs and societies, making it one grand triumphal tour everywhere.

ESSANAY MOVES

The Essanay Film Manufacturing Company announces the removal of its city office from 521 First National Bank Building, Chicago, to 1315 People's Gas Building, 122 South Michigan Avenue, the same city.

TO HAVE BOOTH

It is understood that Anita Stewart, the dainty Vitagraph star, will have a booth at the Actors' Fund Fair in May.

"FOUR MINUTE MEN" FORM

Voluntary Organization Working Under Auspices of Committee Appointed by President to Disseminate Information in Film Industry

Under the auspices of the Committee on Public Information recently appointed by President Wilson, consisting of George Creel as chairman, and the Secretary of State, Secretary of War and Secretary of the Navy as members, Donald M. Ryerson of Chicago has been authorized to proceed with the organization of a voluntary national body of four-minute speakers, to operate in moving picture theaters during intermissions on educational work under various subject matter to be assigned by the committee. All slides and topics to be used by the speakers are to be submitted in advance for censorship and approval by the National Committee on Public Information.

The "Four Minute Men," as the organization is known, is an entirely voluntary non-partisan organization, and the duties of its members and those operating under it, is to disseminate to the people at large, through the medium of the moving picture theaters, the various national problems that are confronting the Government at the present time and which everyone in the country should endeavor to thoroughly understand.

Educating the Masses

Such an officially sanctioned organization as the "Four Minute Men" should come as a distinct relief to the motion picture industry and exhibitors, in that it will practically eliminate the constant importunities of all classes of organizations for permission to address the public through the medium of the motion picture theaters. Through this body there is officially assigned to the motion picture industry the work of the education of the masses through a means which has official Governmental sanction. It is also understood that this work is being conducted with the full approval of the Mayor's Committee on National Defense, recntly appointed by Mayor Mitchel.

On Voluntary Basis

Donald M. Ryerson of Chicago has been chosen the president of the "Four Minute Men" and will personally direct the organization of the movement. In the method of operation, subject matter, standardization of slides, etc., will be controlled from the main office in Chicago, which will cooperate with the Committee on Public Information, in order to insure co-ordination and centralized control of this great patriotic movement in which the National Association of the Motion Picture Industry, and its affiliated bodies, the Associated Motion Picture Advertisers, and Exhibitors' League of America will be important factors.

The local work connected with this publicity campaign is under the personal direction of Livingston Platt. At the suggestion of Adolph Zukor, president of the Famous Players-Lasky Corporation, a director and member of the executive committee of the National Association, a conference was held at the offices in the Times Building, when Mr. Platt outlined the purposes of the proposed work to Frederick H. Elliott, Executive Secretary, and Arthur James, president of the Associated Motion Picture Advertisers, on affiliation of the National Association. Arrangements are being made for Mr. Platt to confer with Samuel H. Trigger, president of the Manhattan Local and William Brandt, president of the Brooklyn Local of the Exhibitors' League of America. A local committee will probably be appointed.

FILM TAX MAY DIE IN COMMITTEE

No Action Taken Thus Far on Wheeler Measure, Though Amendment Is Reported Cutting Levy in Half—Must Act This Week on Bill If at All

ALBANY, N. Y. (*Special*).—At this writing (Monday) no action had as yet been taken on the Wheeler measure to tax the film industry, and which has been opposed so vigorously by the National Association and other organizations representing the motion picture interests. The Legislature is to adjourn Saturday, so that action must be taken this week on the bill, otherwise it will die a natural death in committee.

It is understood that amendments to the bill have been inserted which will result in a cut of virtually one-half in the levy.

Under this system the cost for producing the negatives on the screen will be a quarter cent a foot for pictures costing from $2 to $3, instead of one-half cent, as was provided in the original draft of the bill. Under the same basis on figuring, film costing more than $3 but less than $5 per foot will require a fee of a half cent. Pictures costing more than $7.50 will entail a tax of a cent a foot.

This scale will be carried out on all film footage, it is declared by the framers of the measure.

Still another amendment adopted to the Wheeler bill concerns a clause to limit the age of the operator. This amendment reads:

"No operators' licenses shall be issued to a person under the age of 21 years."

There is a general belief among film men here that the bill will not emerge from the committee, though it is, of course, quite possible that a report, favorable or otherwise, may be rendered during the week. It is regarded as a certainty that the strong showing of the film people and the general unfairness of the measure have combined to prejudice many against it that were previously at least "neutral."

CLUBS PRESENT FILM

PHILADELPHIA, PA., (*Special*).—"The City as a Mother," a scenario written by Mrs. Otis Skinner and Mrs. Wilfred Lewis, the poet, and reciting the trials and untimely fate of the little rich girl and the little poor boy in this city, was presented for the first time at the "town meeting" held in the Academy of Music on Thursday evening, May 3. Dr. W. W. Keen presided and the meeting was under the joint auspices of the Civic Club, the City Club, the County Medical Association and the Child Federation.

VETOES JACKSON BILL

SPRINGFIELD, ILL. (*Special*). — Before leaving for Chicago last week, Gov. Lowden vetoed the Jackson bill, drawn to prevent the exhibition of such movie pictures as "The Birth of a Nation."

The veto message said the terms of the bill were too vague. The bill was introduced by Representative Robert R. Jackson, one of the negro members of the house. There is no prospect that an effort will be made to pass the bill again over Gov. Lowden's veto.

THE FLEET OF GREAT BRITAIN.
From Official Government Pictures Released by Pathe.

FRITZI BRUNETTE.
Selig Star Starts Farming for Red Cross Fund.

NEW FIRE REGULATIONS

Important Changes to Be Considered Shortly at Meeting

Important changes in the regulations governing the storage and handling of motion picture film are proposed in the revision of the rules of the National Board of Fire Underwriters, which have been drafted by the committee on combustibles and explosives of the National Fire Protection Association. This report is to be considered at the annual meeting of the National Fire Protection Association, to be held in Washington, D. C., May 8-10. The National Association of the Motion Picture Industry is a member of the association named, and will be represented at Washington by a delegation from the Committee on Fire Prevention, Regulations and Insurance. Copies of the report have been sent to members of this committee by F. H. Elliott, executive secretary of the National Association.

TO ESTABLISH COLONY

Ziegfeld Cinema Corporation to Have Operative Center

Just organized with a capitalization of $3,000,000, the Ziegfeld Cinema Corporation is focusing all its attentiton on the speedy establishment of its own cinema colony, to be known as Ziegfeld City and to be the home of all the Ziegfeldian screen product.

Options have been secured on two sites, one being located in Central America and the other in Florida. William J. Worden, general manager of the company, declares that both sites will probably be permanently acquired, but decision has not been made as to which one is to be the operative center of the company.

NO LONGER WITH FOX

H. McMahon Open to Publicity Promoting Engagements

Henry McMahon, who handled the publicity for William Fox in the campaign for "A Daughter of the Gods" and "The Honor System," has left the employ of the company after seven months of active service, his contract having expired May 1.

Mr. McMahon will be open to publicity-promoting engagements at 321 W. Fifty-fifth Street, New York.

The announcement that Warner Oland, who played the role of Baron Huroki in the International serial "Patria," has been engaged by Astra, has aroused considerable interest, for in "Patria" he has completely won the public by his really remarkable acting. Mr. Oland's engagement illustrates Mr. Berst's policy of engaging the best players available for Pathe pictures.

HENRY MORTIMER

MRS. FISKE COMPANY THE LAWYER in "ERSTWHILE SUSAN"

Disengaged After May 12th

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

LOUISE DRESSER

in "HAVE A HEART"

FREDERIC GRAHAM

DISENGAGED CHARACTER COMEDY OLD MEN

Telephone St. Nicholas 9063

SIDNEY PHILLIPS

WINTER GARDEN

Management MESSRS. SHUBERT.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

In "A TAILOR-MADE MAN"

Management COHAN and HARRIS

Vera Shore Hamilton Christy

On Tour PEG O' MY HEART

Personal Representative CHAMBERLAIN BROWN

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY" On Tour

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER
Presents

HERMINE SHONE

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman Inc.): N.Y.C. Dec. 25-May 5.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.
BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.
BOSOM Friends (Lew Fields): N.Y.C. March 9—indef.
BRAT, The (Oliver Morosco): N.Y.C. March 6—indef.
CASE of Lady Camber, (Chas. Frohman, Inc.): N.Y.C. March 26—May 5.
CINDERELLA MAN (Oliver Morosco): Chgo. March 11—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—May 5.
COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): Phila. April 23-May 5.
DALY, Arnold (David Belasco): N.Y.C. April 9-May 5.
DITRICHSTEIN, Leo (Cohan and Harris): Springfield, Mass. 1, 2.
EVERYWOMAN (Henry W. Savage): Balto. 30-May 5.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
FERGUSON, Elsie (Klaw and Erlanger): Boston 23-May 5.
FISKE, Mrs. (Corey and Ritter): Minneapolis 7-12.
FLAME, The (Richard Walton Tully, Inc.): Boston April 23—indef.
FUGITIVE, The (Oliver Morosco): N.Y.C. March 19—May 5.
GET-RICH-QUICK Wallingford (Cohan and Harris): N.Y.C. 7—indef.
GETTING Married (William Faversham): Pittsburg 30-May 5.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—indef.
HARDER, Myrkle: Phila. 30-May 5.
HER Unborn Child (Co. 2): Chgo. 30-May 5.
HER Unborn Child (Co. 3): Phila. 30-May 5.
HIS Bridal Night (A. H. Woods): Boston April 9—indef.
HODGE, William (Lee Shubert): Indianapolis, Ind. 7-9.
HOLMES, Taylor (Joseph Brooks): N.Y.C. 30-May 5. Bklyn. 7-12.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—indef.
KNIFE, The (A. H. Woods): N.Y.C. 12—indef.
LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—indef.
LITTLE Girl Next Door (P. M. Mueller): N. East Harbor, Me. 4. Bar Harbor 5. Ellsworth 7. Farmington 8.
MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2—indef.
MAUDE, Cyril (Theo. W. Barter): 'Frisco 23-May 5.
MOTHER Carey's Chickens (John Cort): Phila. April 23—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
O'HARA, Fiske: Pittsburg 30-May 5.
OLCOTT, Chauncey (Cohan and Harris): Milwaukee 30-May 5.
OUR Betters (John D. Williams): N.Y.C. March 12—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Wilmington, Del. 7-9.
PETER Ibbetson (Lee Shubert): N.Y.C. April 17—indef.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—indef.
ROBSON, May: Toronto 30-May 5.
SEREMONDA (Julia Arthur): Chgo. March 26—indef.
SEVEN Chances (David Belasco): Louisville 30-May 2. Indianapolis 3-5. Milwaukee 6-12. Chgo. 13—indef.
SKINNER, Otis (Chas. Frohman, Inc.): St. Paul 30-May 5. Winona 7. Madison, Wis. 8. Rockford, Ill. 9. South Bend, Ind. 10. Kalamazoo, Mich. 11. Battle Creek 12.
TAILOR Made Man (Cohan and Harris): Boston March 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TIGER Rose (David Belasco): Balto. 7-12.
TREASURE Island (Charles Hopkins): Boston 7—indef.
TREE, Sir Herbert Beerbohm: N. Y. C. April 10—May 5.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Bklyn. 30-May 5.
TWIN Beds (A. S. Stern): Montreal 30-May 5.
UNCLE Tom's Cabin (Wm. H. Kibble): Pittsburg 30-May 5. Cleveland 7-12. Detroit 13-19.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (William Elliott, F. Ray Comstock and Morris Gest): N.Y.C. Feb 1—indef.
WARFIELD, David (David Belasco): Utica, N. Y. 2. Schenectady 3. Albany 4-5.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. March 6—indef.
WOMAN Thou Gavest Me (Messrs. Shubert): Boston April 11—indef.
YEAR of the Tiger (John Craig): Boston April 24—indef.
YELLOW Jacket (Mr. and Mrs. Coburn): Washington 30-May 5.

PERMANENT STOCK

ALBANY, N. Y.: Harmanus.
AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BATTLE CREEK, Mich.: Nancy Boyer.
BOSTON, Mass.: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaways.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.
FT. WORTH, Tex.: Majestic.
GRAND Rapids, Mich.: Columbia.
GREEN Bay, Wis.: Bijou.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: Playhouse.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette:
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OIL CITY, Pa.: Opera House.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILA., Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: Poli's.
SEATTLE, Pa.: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Welting.
TAMPA, Fla.: Tampa.
TOLEDO: Palace.
TRENTON, N. J.: Trent.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.
YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Pittsburg 30—indef.
ABORN Grand Opera Co. (Milton and Sargent Aborn): Bklyn. April 16-May 5. N.Y.C. 7—indef.
BEAUTIFUL Unknown (Messrs. Shubert): Boston April 7—indef.
BIG Show (Chas. Dillingham): N. Y. C. Aug. 31—May 5.
BLUE Paradise (Messrs. Shubert): Washington 30-May 5.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CHICAGO Opera Co.: N.Y.C. 23—indef.
EILEEN (Joe Weber): N.Y.C. March 10—indef.
GYPSY Love (Andreas Dippel): Springfield, Mass. 4, 5.
HELD, Anna (Messrs. Shubert): Bklyn. 30-May 5.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HIGHWAYMAN, The (Messrs. Shubert): N.Y.C. 2—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Chgo. April 1—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—indef.
KATZENJAMMER Kids (Gazzolo-Gatts and Clifford): Detroit 29-May 5.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y. C. Jan. 15—indef.
MacDONALD, Christie: Balto. 30-May 5.
MISS SPRINGTIME (Klaw and Erlanger): Phila. 16—indef.
OH Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Minneapolis 29-May 5. St. Paul 6-9.
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Davis, Mary, Eleanor De Cisneros.
Eames, S. Mona.
Hall, Mary, Ruby Hallier, Ethel Hamrick, Georgia Harvey, Frankie Raymond Henderson, Jane Wheatley Herbert, Bessie Hill, Helen Howard, Marguerite Hubbell.
Kidd, Marguerite, Roselle Knott, Edna Kuhne, Louise Kyle.
Latham, Hope, Florence Lawrence, Ruth Lord.
Millicent, Wylda.
Oakley, Florence.
Ragan, Ines, Virginia V. Reid, Helen M. Ryerson.
Sweat, Edith, Ida St. Leon, Lillian Sterling.
Turnour, Mrs. Thomas.

MEN

Anthony, Carl.
Biles, James A., Allan Brander, Nell Burgess, B. B. Byron, Carle, Richard, Frank C. Carter, Richard Clay, Howard A. Cook, James Cooper.
Devlin, James, Malcolm Duncan.
Emerson, Charles Waldo.
Fisher, Perkins.
Gerard, Carl, Frederick Grant, Ranchell Grove.
Hare, George B., Rolin T. Holden.
Kane, Robert, Ralph Kellard, George W. Kenny, John Kent, Worth Kinney.
Love, Will J.
McBarnes, Howard, Harvey Mathews, W. D. McGovern, Donald McMillen, Ivan Miller, Tim Murphy.
North, Alan.
Powell, David, George Probert.
Ryan, Dolph.
Schaffer, Thomas, George Sydenham.
Thompson, Edward A., Robert Thorne, C. Don Triplett.
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A GOLDWYN GROUP.
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GEORGE W. HERRICK.

NAVY ASKS AID

The United States Naval Publicity Bureau is calling on motion picture exhibitors to help in recruiting for the navy by displaying on their screen a set of twelve slides especially prepared.

These slides may be had absolutely free of charge from any local navy recruiting station or direct from the headquarters of the United States Navy Publicity Bureau, at 318 West Thirty-ninth Street, New York.

Exhibitors are urged by THE MIRROR to do their share in this grand recruiting campaign. This is an opportunity for the moving picture industry to display its patriotism to the fullest extent and should be taken advantage of.

REQUIRE STATE LICENSE

ST. PAUL, MINN. (*Special*).—Every motion picture theater in the State will be required to obtain State license through the fire marshal's department under a bill passed by the recent Legislature and signed by Governor Burnquist.

The new law provides for inspection of motion picture theaters and their general supervision by the fire marshal. The license fee is fixed at $5 a year, but will not interfere with license and other regulations now exercised by cities, according to opinions at the Capitol.

KING BAGGOT ENDS TOUR

King Baggot's ten weeks' personal appearance tour through Michigan, Ohio and Indiana came to a close last week when he played Indianapolis, Evansville and Terre-Haute on a gurantee. He returns to New York to organize his own company.

Charles H. Greene, who has been directing Mr. Baggot's tour has returned to the city in advance to attend to the preliminary work. Mr. Greene says the tour of his "star" has been one ovation after another in all the towns visited, being received by the different mayors, and public officials and banqueted by clubs and societies, making it one grand triumphal tour everywhere.

ESSANAY MOVES

The Essanay Film Manufacturing Company announces the removal of its city office from 521 First National Bank Building, Chicago, to 1315 People's Gas Building, 122 South Michigan Avenue, the same city.

TO HAVE BOOTH

It is understood that Anita Stewart, the dainty Vitagraph star, will have a booth at the Actors' Fund Fair in May.

"FOUR MINUTE MEN" FORM

Voluntary Organization Working Under Auspices of Committee Appointed by President to Disseminate Information in Film Industry

Under the auspices of the Committee on Public Information recently appointed by President Wilson, consisting of George Creel as chairman, and the Secretary of State, Secretary of War and Secretary of the Navy as members, Donald M. Ryerson of Chicago has been authorized to proceed with the organization of a voluntary national body of four-minute speakers, to operate in moving picture theaters during intermissions on educational work under various subject matter to be assigned by the committee. All slides and topics to be used by the speakers are to be submitted in advance for censorship and approval by the National Committee on Public Information.

The "Four Minute Men," as the organization is known, is an entirely voluntary non-partisan organization, and the duties of its members and those operating under it, is to disseminate to the people at large, through the medium of the moving picture theaters, the various national problems that are confronting the Government at the present time and which everyone in the country should endeavor to thoroughly understand.

Educating the Masses

Such an officially sanctioned organization as the "Four Minute Men" should come as a distinct relief to the motion picture industry and exhibitors, in that it will practically eliminate the constant importunities of all classes of organizations for permission to address the public through the medium of the motion picture theaters. Through this body there is officially assigned to the motion picture industry the work of the education of the masses through a means which has official Governmental sanction. It is also understood that this work is being conducted with the full approval of the Mayor's Committee on National Defense, recently appointed by Mayor Mitchel.

On Voluntary Basis

Donald M. Ryerson of Chicago has been chosen the president of the "Four Minute Men" and will personally direct the organization of the movement. In the method of operation, subject matter, standardization of slides, etc., will be controlled from the main office in Chicago, which will cooperate with the Committee on Public Information, in order to insure co-ordination and centralized control of this great patriotic movement in which the National Association of the Motion Picture industry, and its affiliated bodies, the Associated Motion Picture Advertisers, and Exhibitors' League of America will be important factors.

The local work connected with this publicity campaign is under the personal direction of Livingston Platt. At the suggestion of Adolph Zukor, president of the Famous Players-Lasky Corporation, a director and member of the executive committee of the National Association, a conference was held at the offices in the Times Building, when Mr. Platt outlined the purposes of the proposed work to Frederick H. Elliott, Executive Secretary, and Arthur James, president of the Associated Motion Picture Advertisers, on affiliation of the National Association. Arrangements are being made for Mr. Platt to confer with Samuel H. Trigger, president of the Manhattan Local and William Brandt, president of the Brooklyn Local of the Exhibitors' League of America. A local committee will probably be appointed.

FILM TAX MAY DIE IN COMMITTEE

No Action Taken Thus Far on Wheeler Measure, Though Amendment Is Reported Cutting Levy in Half—Must Act This Week on Bill If at All

ALBANY, N. Y. (*Special*).—At this writing (Monday) no action had as yet been taken on the Wheeler measure to tax the film industry, and which has been opposed so vigorously by the National Association and other organizations representing the motion picture interests. The Legislature is to adjourn Saturday, so that action must be taken this week on the bill, otherwise it will die a natural death in committee.

It is understood that amendments to the bill have been inserted which will result in a cut of virtually one-half in the levy.

Under this system the cost for producing the negatives on the screen will be a quarter cent a foot for pictures costing from $2 to $3, instead of one-half cent, as was provided in the original draft of the bill. Under the same basis on figuring, film costing more than $3 but less than $5 per foot will require a fee of a half cent. Pictures costing more than $7.50 will entail a tax of a cent a foot.

This scale will be carried out on all film footage, it is declared by the framers of the measure.

Still another amendment adopted to the Wheeler bill concerns a clause to limit the age of the operator. This amendment reads:

"No operators' licenses shall be issued to a person under the age of 21 years."

There is a general belief among film men here that the bill will not emerge from the committee, though it is, of course, quite possible that a report, favorable or otherwise, may be rendered during the week. It is regarded as a certaintly that the strong showing of the film people and the general unfairness of the measure have combined to prejudice many against it that were previously at least "neutral."

CLUBS PRESENT FILM

PHILADELPHIA, PA., (*Special*).—"The City as a Mother," a scenario written by Mrs. Otis Skinner and Mrs. Wilfred Lewis, the poet, and reciting the trials and untimely fate of the little rich girl and the little poor boy in this city, was presented for the first time at the "town meeting" held in the Academy of Music on Thursday evening, May 3. Dr. W. W. Keen presided and the meeting was under the joint auspices of the Civic Club, the City Club, the County Medical Association and the Child Federation.

VETOES JACKSON BILL

SPRINGFIELD, ILL. (*Special*). — Before leaving for Chicago last week, Gov. Lowden vetoed the Jackson bill, drawn to prevent the exhibition of such movie pictures as "The Birth of a Nation."

The veto message said the terms of the bill were too vague. The bill was introduced by Representative Robert R. Jackson, one of the negro members of the house. There is no prospect that an effort will be made to pass the bill again over Gov. Lowden's veto.

THE FLEET OF GREAT BRITAIN.
From Official Government Pictures Released by Pathe.

FRITZI BRUNETTE.
Selig Star Starts Farming for Red Cross Fund.

NEW FIRE REGULATIONS

Important Changes to Be Considered Shortly at Meeting

Important changes in the regulations governing the storage and handling of motion picture film are proposed in the revision of the rules of the National Board of Fire Underwriters, which have been drafted by the committee on combustibles and explosives of the National Fire Protection Association. This report is to be considered at the annual meeting of the National Fire Protection Association, to be held in Washington, D. C., May 8-10. The National Association of the Motion Picture Industry is a member of the association named, and will be represented at Washington by a delegation from the Committee on Fire Prevention, Regulations and Insurance. Copies of the report have been sent to members of this committee by F. H. Elliott, executive secretary of the National Association.

TO ESTABLISH COLONY

Ziegfeld Cinema Corporation to Have Operative Center

Just organized with a capitalization of $3,000,000, the Ziegfeld Cinema Corporation is focusing all its attentiton on the speedy establishment of its own cinema colony, to be known as Ziegfeld City and to be the home of all the Ziegfeldian screen product.

Options have been secured on two sites, one being located in Central America and the other in Florida. William J. Worden, general manager of the company, declares that both sites will probably be permanently acquired, but decision has not been made as to which one is to be the operative center of the company.

NO LONGER WITH FOX

H. McMahon Open to Publicity Promoting Engagements

Henry McMahon, who handled the publicity for William Fox in the campaign for "A Daughter of the Gods" and "The Honor System," has left the employ of the company after seven months of active service, his contract having expired May 1.

Mr. McMahon will be open to publicity-promoting engagements at 321 W. Fifty-fifth Street, New York.

The announcement that Warner Oland, who played the role of Baron Huroki in the International serial "Patria," has been engaged by Astra, has aroused considerable interest, for in "Patria" he has completely won the public by his really remarkable acting. Mr. Oland's engagement illustrates Mr. Berst's policy of engaging the best players available for Pathe pictures.

GOLDWYN BRANCHES TO BE OPENED IN 18 CITIES

Distributing Organization Gets Under Way

Work of organizing and opening branches in eighteen large cities is to be started at once by the Goldwyn Distributing Corporation, chartered at Albany, N. Y., last week with a capital stock of $1,000,000, and through which medium the Goldwyn Pictures will be distributed to American exhibitors.

At this time the outlook is that the offices will be located in the following cities, thus affording distribution facilities in every important section of the United States:

New York, Boston, Buffalo, Philadelphia, Washington, for the East and Northeastern States.

Pittsburgh, Cleveland, Cincinnati for the Central States.

Chicago, Detroit, Minneapolis, St. Louis and Denver for the Central West and Middle Northwest.

Seattle, San Francisco and Los Angeles for California, the Pacific Coast and the Northwestern territory.

Atlanta and Dallas for the Southern States.

While one or two changes or shifts might be made in certain territories, the likelihood is that these enumerated cities will be the focal points of distribution.

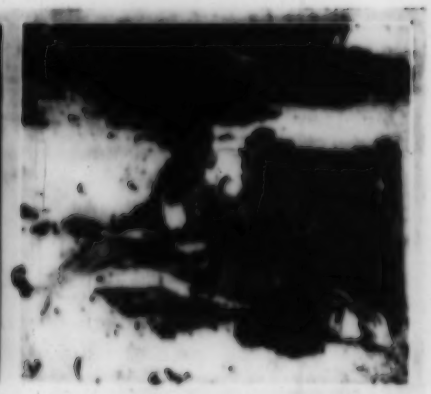
MARGARITA IS DARING

In the role of Prudence in her forthcoming Mutual star production, "Little Miss Missionary," Margarita Fischer, the beautiful and talented little star of Pollard Picture Plays, is called upon to enact a number of exciting scenes, among them an exceedingly thrilling ride in a wildly careening buckboard drawn by Indian ponies, while she is supposedly unconscious. In spite of the protestations of her director, Miss Fischer, who is one of the nerviest actresses in filmdom, always insists upon enacting these dangerous scenes herself, and will not permit anyone to substitute for her, as she perfers to take all the risks.

A WEED FOR DYES

LONG BEACH, CAL. (*Special*).—Some of the employes of Balboa studio here are excited over the discovery of a new source of dyes said to exist in the orchilla weed, which grows abundantly in Lower California. The weed is said to yield real dyestuff equal to Tyrian purple, and the Balboans hope to get rich bucking the German dye market.

GAIL KANE.
In "Whose Wife?"—Mutual.



"THE SUBMARINE EYE"
Williamson Brothers.

HEAVY RECEIPTS IN CHICAGO FOR OFFICIAL WAR FILMS, RELEASED BY PATHE

$10,000 in Capacity House at Auditorium—Other Announcements of Interest

After a $7,000 advance sale, the "Official British War Films," released by Pathe, and the output of Official War Pictures, Inc., were accorded a wonderful reception at the Chicago Auditorium recently, the total paid admissions reaching $10,000. News has been received that bookings are especially heavy also in the New Orleans, Boston, Philadelphia and Omaha territories, despite the fact that only about a week has elapsed since the transfer and all Pathe offices have not yet received prints sufficient to fill the demand.

Probably the Chicago papers have never been so enthusiastic in greeting an attraction either of stage or screen as they were in this case. Leading citizens of Chicago joined with these big papers in declarations which show conclusively that any idea such as that reported to have been advanced by one man in Pittsburgh is mistaken.

William Courtenay in another Gold Rooster Play comparable to "Kick In" and "The Hunting of the Hawk," the first episode of the big "Neglected Wife" serial and the first Myers Theby comedy, are features of Pathe's program for the week of May 13 a particularly good one.

In "The Recoil," William Courtenay has opposite him Lillian Greuze, famous as the star of New York's French Theater.

Harry Myers and Rosemary Theby appear for the first time on the Pathe program in "The Delicatessen Mystery," a hilarious comedy in one reel.

The eighth release of "Know America, the Land We Love" combitone scenics, is entitled "Central Arizona."

"Style Information" is the title of the thirty-first Florence Rose Fashion Film, released in split reel. Exhibitors should not allow their audiences to miss these beautiful fashion pictures prepared by an expert.

On the same reel with the Fashion Film is "Some Unusual Birds," a split reel Pathecolor showing many of the most beautiful birds of China and Japan as they really look.

The International Cartoon and Scenic split reel release is "Bringing Up Father"—"The Great Hanson Cab Mystery" cartoon; and "Pekin, China," an unusually interesting scenic.

Hearst-Pathe News No. 40 and No. 41 complete the strong program.

GERALDINE FARRAR RETURNS TO SCREEN

Leaves for California to Appear in Artcraft Film

With the closing of New York's opera season, Geraldine Farrar returns to motion pictures and will again appear before the camera under the direction of Cecil B. De Mille, who staged her current cinema triumph, "Joan the Woman." Miss Farrar concluded her season's engagement at the Metropolitan in "Thais" and left on the Twentieth Century for California, where she will immediately commence work on a new De Mille creation at the Lasky studios.

As outlined in the recent announcement signed by Adolph Zukor, Walter E. Green and Hiram Abrams effecting the new Famous Players-Lasky, Artcraft and Paramount combination, Miss Farrar's future productions will be released by the Artcraft Pictures Corporation. In accordance with this affiliation Jesse L. Lasky, who is at present on the West Coast, is conferring with Director De Mille on the new Farrar subject, further information about which will be given out in the near future.

In speaking of the new arrangement effecting the exploitation of Farrar De Mille productions by Artcraft, Walter E. Green, president of that company, said: "When Artcraft first announced its policies of the biggest and the best in motion pictures, it meant just that. The acquisition of the Geraldine Farrar productions, staged under the personal direction of that master of screencraft, Cecil B. De Mille, represents the further carrying out of our promise. The combination of the arts of Farrar and De Mille as demonstrated in 'Joan the Woman' discloses a triumph in the way of blending two great talents in the cause of the cinema. The name of Farrar is internationally famous. It has repeatedly proved itself to be one of the greatest box office attractions the screen has ever known. Farrar productions staged by De Mille and handled by Artcraft offers every exhibitor an unusual opportunity to score a ten-strike. It means the further realization of Artcraft ideals."

NINTH "DOUBLE CROSS" EPISODE

The ninth episode of "Mystery of the Double Cross," Pathe's big serial in which Mollie King is the star, is entitled "When Jail Birds Fly." It is announced for release the week of May 13. Miss King is supported by Leon Bary, formerly Sarah Bernhardt's leading man, Gladden James and Ralph Stuart. The picture was produced by Astra under the direction of William Parke and photodramatized by Bertram Millhauser.

ANOTHER BRYANT WASHBURN FEATURE

"Filling His Own Shoes" an Essanay Feature—New Walthall Picture Ready

Filmed from Henry S. Rowland's novel, "Filling His Own Shoes," an Essanay feature, promises to be one of Bryant Washburn's most successful vehicles. The film version was adapted by Harry Beaumont who also is directing the production. The preliminary scenes have already been taken.

Mr. Washburn's current comedy-drama, "Skinner's Bubble," is receiving highly satisfactory bookings, according to reports from the Kleine-Edison-Selig-Essanay Service.

In "Filling His Own Shoes," Mr. Washburn appears as an American shoe clerk out of a job in Paris, France.

The picture will have a screen time approximately of 1 hour, 15 minutes. Its release date will be announced shortly.

May 7 has been fixed for the release date of Henry B. Walthall's next Essanay feature, "The Saint's Adventure." The releases will be through the Kleine-Edison-Selig-Essanay Service.

Mary Charleson appears as Mr. Walthall's leading woman. The production will have a screen time, approximately, of one hour, fifteen minutes.

BEGIN WORK ON FIFTH AND SIXTH FILMS

Goldwyn Will Have Even Dozen Pictures Ready Well in Advance of Its First Release

Adhering to its promise to have an even dozen pictures completed before releasing the first one, in September, Goldwyn has begun work on the fifth and sixth pictures this week and will in a few days start screening number seven.

The two new stars who entered the studio for the first time were Madge Kennedy and Jane Cowl. Miss Kennedy has been spending all of her remaining spare time in Goldwyn's Fort Lee plant where, because of her friendship with Mae Marsh, she was able to learn many details of photodramatic acting. She will not, however, enter the studio as a novice in any sense.

The story for Miss Kennedy's first picture is the work of Margaret Mayo, and is one of that versatile author's most famous plays, which made a fortune on the legitimate stage.

Announcement will be made in a few days of the director who is to introduce Miss Kennedy of the screen.

Completing her picture at the end of the week, Mae Marsh will begin work in her third Goldwyn production which will also be a photographic presentation of another of Margaret Mayo's celebrated plays.

Jane Cowl's first play for Goldwyn has been selected and will be under the direction of Arthur Hopkins, who has, by way of introduction to the motion picture industry, just made as his first picture, with Maxine Elliott as his star, one of the most notable productions that has ever been done in films.

EDISON CO. TO WAGE WAR ON "FAKE" SCHOOLS

Manager McChesney Says Scripts by Graduates Are Useless

A campaign on the part of the large motion picture producing concerns, to be directed against the scores of fake scenario writing schools that are operating throughout the country and that are making victims of thousands of people of little means, is advocated by L. W. McChesney, manager of the studios of Thomas A. Edison, Inc., who asserts that the concern with which he is connected will be glad to take a prominent part in any movement of this kind that may be organized. Unless such a campaign is set under way, an active effort to secure the conviction of some of these swindlers who are mulcting large numbers of poor and comparatively ignorant people out of their hard-earned savings is going to be made directly by the Edison Company through the United States Post Office Department.

"Some shameful instances of the manner in which these fake organizations operate recently have come to my attention," said Mr. McChesney, "and we are resolved to take some action to discourage this plain form of swindling. We receive a constantly increasing number of letters from people who state that they are the graduates of such and such correspondence courses and, because of this, consider themselves proficient script writers. I can say without hesitation that one hundred per cent of the matter received from such people is absolutely worthless which shows just how little benefit they derive from the alleged "courses" in scenario writing schools. Ninety-nine per cent of these institutions were formed solely for the purpose of getting the money of people who believe, or who are persuaded to believe, that they can make fortunes writing scenarios."

PAULINE FREDERICK.
In "Her Better Self"—Famous Players.

"LOCAL COLOR."
An Essanay Picture.

SEE "CONQUEST" FILMS

The larger assembly room at the Russell Sage Foundation Building, 130 East Twenty-second Street, was crowded last Tuesday evening, when a demonstration exhibition of a partial Forum Films program of Edison Conquest Pictures was given under the auspices of the National Committee for Better Films, of which Mrs. Howard S. Gans is chairman.

"Kidnapped," "Chris and His Wonderful Lamp" and "A Vanishing Race" were shown. The films were enthusiastically received, and at the conclusion of the screening a vote of thanks was tendered the producers.

ALICE BRADY PLAQUE ISSUED

An artistic plaque of Alice Brady in the central role of "Maternity," a new photoplay with birth-fear as its psychological background, has been issued as a souvenir by World-Pictures Brady-Made. The plaque was made by Renee Prahar, a noted American sculptress.

SELLS THREE SCENARIOS

Julia Burnham of this city has recently sold to the World Film three photoplay scenarios, entitled "A Soul Without Windows," "The Fires of Youth," and "Just Jerry."

C. L. WORTHINGTON DIES

A stroke of apoplexy caused the death last week of Charles L. Worthington, district manager of the Fox Film Corporation. He was stricken in his office at 126 West Forty-sixth Street. Mr. Worthington was 43 years old and lived at 91 Fort Washington Avenue.

TWO DIRECTORS RENEW CONTRACTS WITH LASKY CO.

Marshall Neilan and George Milford Sign for Two Years

Marshall Neilan and George Melford have signed two-year contracts to continue directing Lasky-Paramount pictures—this, despite a recent announcement that Mr. Melford had been engaged by another producing company. The record of these two directors is one of which they may be justly proud, for they have contributed many notable productions to Paramount Pictures.

Marshall Neilan joined the Lasky directorial staff after he had won a great personal success as Lieutenant Pinkerton in the Famous Players adaptation of John Luther Long's "Madame Butterfly," in which Mary Pickford starred. He had had considerable experience in directing for other companies and this has been ripened under the tutelage of Cecil B. DeMille.

George Melford has to his credit a number of tremendously popular Lasky pictures, among them being "The Governor's Lady," "A Gentleman of Leisure," "The Fighting Hope," "Armstrong's Wife," "The Immigrant," "Out of Darkness," etc.

The signing of new contracts with these two successful directors marks only the first step which Mr. Lasky will take during his visit to California for the purpose of solidifying the organization of the Lasky company and preparing for even better productions than those for which the name of this concern has always stood.

"HER BETTER SELF" IS NEW PAULINE FREDERICK FILM

Famous Players Production to Be Released May 21

"Her Better Self" is the latest Pauline Frederick picture completed by Famous Players and will be a Paramount release May 21. Robert Vignola was the director. Thomas Meighan who has done such notable work opposite Miss Frederick in her recent Famous Players pictures is again in the leading role in this production. Others in the cast are Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rheim and Armand Cortez.

The story of "Her Better Self" is one which differs radically from anything in which Pauline Frederick has ever appeared on the screen. It was written especially for Miss Frederick by Margaret Turnbull and develops a new side of this versatile actress's ability.

Ann Pennington startled her modiste the other day by rushing into the establishment and demanding that she be measured at once for a Boy Scout uniform. The modiste protested that, with the tremendous demand for khaki which has been suddenly created by the war, it might be impossible to obtain enough of the material for a uniform for Miss Pennington. But the tiny Famous Players star very truly explained that there was not a great deal of material required to cover her diminutive self—and the measurements were forthwith taken in accordance with Miss Pennington's demands.

CASTLE FEATURES ON GOLD ROOSTER PROGRAM

Will Not Be Released as Independent "Specials"

Reports that the Castle features will be released by Pathe as specials, independent of the Gold Rooster program, were emphatically denied last week by J. A. Berst, vice president and general manager of the Pathe Exchange, Inc.

"We have no such intention," stated Mr. Berst. "We have engaged Mrs. Vernon Castle to appear in our Gold Rooster plays, and later in serials. I consider her one of the two greatest box office stars in the country today."

The Castle pictures will be produced by Astra, under the supervision of George Fitzmaurice. Work on the first picture was started last week. Vernon Castle, who for the last ten months has been a lieutenant in the Royal Flying Corps, was present in the studio when Director Fitzmaurice called "Camera." He came here from Canada, where he has been instructing recruits in the Aviation Corps. It was his first visit to the studio and he was greatly interested.

HAS NARROW ESCAPE

Rose Tapley Nearly Killed in Strange Accident

Rose Tapley, the Greater Vitagraph favorite who has been touring the country carrying the fight against any form of censorship into the most remote villages and hamlets very nearly lost her life on April 17 when the metallic lace dress she was wearing came into contact with a live electric wire and the electricity played around her much the same as the incandescent globes bathe the Statue of Liberty in flashing rays.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR*'s purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

H. M. HORKHEIMER

"INDEPENDENCE."

That is pre-eminently the thing that H. M. Horkheimer, president of Balboa, stands for, and he is most emphatic in his assertion of the fact.

"I mean by 'independence,'" explains Mr. Horkheimer, "everything the word implies—independence in production, distribution, character of output—and I venture to say that this very policy has been the cause of Balboa's success. That and one other thing: Quality. This does not only imply quality in the mechanical or artistic effects, but in the actual stories upon which our film productions are based.

"I absolutely insist that if a producing organization fails to turn out pictures which possess really good stories, pictures as nearly 100 per cent. perfect as brains and experience and work, together with the necessary expenditure of cash, can make them—that company will not survive.

"Remember, Balboa is independent. It has no channel for distribution to which it is limited. We have released through various companies and we have had to deal with the men in the industry who absolutely know what they want, who know what their trade demands. And we have made good.

"We will specialize on serials—the 'Twisted Thread,' our latest, is a good example of the quality of this form of pictures which is apparent in our productions. And the succeeding episodes are far and away superior to the first one.

"But—you must have the 'goods,' colloquially speaking, to succeed, to continue to succeed, I mean. Some may 'get by' for a time with inferior product. But 'you can't fool all the people all of the time.'"

H. M. Horkheimer has been described by his associates as "The Human Bullet." And this is not by any means lacking in aptness. He is aggressive, energetic, forceful, dynamic and gives the impression that nothing encountered in ordinary business pursuits could stop him, once he had started to accomplish a given thing. It is this quality that has had much to do with his success in building up the "house of serials" in connection with his brother and faithful associates. Herbert Horkheimer is typical of the spirit of the age—the spirit of America—which means that he has the courage of his convictions and stands for the one thing that is perhaps most deeply imbedded in the minds of the people of this country—Independence.

TALKS TO DIRECTORS

George Fawcett was a guest the other evening at a meeting of the Motion Picture Directors' Association held at a Los Angeles hotel, where over fifty per cent. of the motion picture directors of the United States were gathered. Being one of the few actors gathered there, Fawcett felt privileged to make a few remarks of the kind for which he is famous. He spoke of the proneness of most people in this world to criticize everything in general.

Said Fawcett: "Give a man a little bit of money to invest in the business and he at once goes into it to reform the art, then publicly gives his opinion, with many original angles and sidelights of just how the industry should be run. But you notice that the real factors in the business, say little, but go right on producing, with the result that they progress serenely while the talkative reformer is forgotten after his first and in most cases only picture."

JANE GROW.
Goldwyn.

ALMA REUBEN.
Triangle.

White.

IBSEN PLAY IS MUTUAL PROGRAM FEATURE

"Hedda Gabler," with Nance O'Neil, Is Announced

For the May 7 program of Mutual "Hedda Gabler," Ibsen's great drama, is announced. Nance O'Neil is the featured player. The role of "Hedda Gabler" is one of the best known of Miss O'Neil's characterizations on the speaking stage, and she has played the part more than seven hundred times.

William Russell will also appear on the same day in "The Frame-Up." In this picture the star appears as a chauffeur. The name of William Russell will be enough to bring his host of admirers to the theater.

"A Woman's Wit" is the title of the fifth chapter of "The Railroad Raiders," the Mutual-Signal serial in which Helen Holmes furnishes most of the thrills, and which comes to the screen on May 7.

On May 7 also will be released the first of a new brand of comedies—the La Salle-Mutual. The first of these is entitled "The Prodigal Uncle," and features Carol Halloway.

May 9 brings the Strand-Mutual comedy, "The Great American Game," featuring Billie Rhodes and Jay Belasco, and the fun is built up around the American game of "bluff."

The Cub Comedy contribution on May 10 is "Jerry's Picnic," featuring George Ovey.

"A Vanquished Flirt" is the title of the Vogue Comedy, ready May 12.

"The Under Dog" is the title of the eighth story of the "Jimmie Dale Alias the Grey Seal" series.

STRONG ADVANCE BOOKING FOR "DANGER TRAIL"

Selig Picture Features H. B. Warner—Other Announcements

From the branch office of K.E.S.E. come reports that William N. Selig's new photoplay, "The Danger Trail," featuring H. B. Warner, is being heavily booked in advance. Owners of leading theaters in all the principal cities, according to K.E.S.E. reports, have booked the film on sight. Exhibitors are complimenting the work of Mr. Warner's new leading lady, Violet Heming, who comes to motion pictures directly from the stage.

William N. Selig has announced "The Lad and the Lion" for release in K.E.S.E. service on Monday, May 14. The story is the very latest from the pen of Edgar Rice Burroughs, famous writer of animal stories. Pretty Vivian Reed is the star and in her support will be found such capable actors as Will Machin, Al. W. Filson and Charles LeMoyne.

"The Garden of Allah," the elaborate film version of Robert Hichens famous love story, will soon have its Chicago premier in a Chicago "loop" theater, it is reported. A beautiful orchestration has been completed to accompany the showing of the drama.

VAMPIRE DRAMA DE LUXE FROM WORLD FILM

Such Is Description of "Atonement"—French Photoplay

"A vampire drama de luxe"—such is the description applied to "Atonement," the first of the four French photoplays to be issued by the Brady-International Service, World Pictures. All its scenes are laid in surroundings of luxury and only one of its characters is not in easy circumstances financially—the result of his own prodigacy.

The dancer-heroine is played by Regina Badet, a woman of luminous brunette beauty and remarkable acting talent, very widely known in Europe as "the vampire of France." An unscrupulous count is personated by Albert Signer, whose performance as the schoolmaster in "Mothers of France" was recognized by many of the reviewers as ranking with that of Mme. Sarah Bernhardt herself in the same play.

"Atonement" was directed by Louis Mercanton and is said to possess the same perfection of detail that was apparent in the making of "Mothers of France."

BABY STAR IS A "HIT"

Marie Osborne in Pathe Film Again "Talk of the Town"

Characterized by S. L. Rothapfel as "a decided hit," Baby Marie Osborne in "Told at Twilight" drew big crowds to the Rialto Theater, New York, during her engagement the week of April 15, and was also held over for a second week at the Palace, Los Angeles.

In thirty-three different articles occupying several hundred inches and more than three thousand lines of space, the New York daily newspapers greeted the Baby Bernhardt as enthusiastically as did the tradepaper critics on the occasion of the first showing of her picture.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

WAR WILL RESULT IN BOOM TO EXHIBITORS

So Declares John R. Freuler, Mutual President

John R. Freuler, president of the Mutual Film Corporation, asserts that the war will bring a boom to the picture theaters.

"Far from having anything about which to be alarmed, there is a lot for the exhibitor to be expectant and hopeful about," observed Mr. Freuler.

"It is my observation that anything which shakes the people out of routine, anything which tends to awaken them, also tends to help the motion picture theater. Among the so-called luxuries and amusements the motion picture theater, because of the extremely low price of admission as measured by the entertainment value offered, is the last to suffer in periods of financial stress"

"Meanwhile the war period promises not financial stress, but general prosperity.

"We need only look to the condition of the theater business in Great Britain and France, where they have been at war for two years, and in war under conditions more trying and taxing than would appear to be a probable prospect for the United States.

"The motion picture theaters in England are enjoying a greater prosperity now than before the war. In France, while for certain reasons best known to the government the theaters are open only three days a week, they are doing good business through that period.

"As I urged in my war message to the exhibitors of the nation last week, the motion picture theater in having so many functions of the public press has some of its obligations, too. Hold your screen open to the expressions and appeals of the government. The screen can help raise armies, build navies, and defend the nation, just as truly as can the newspapers and the public press generally. Let's all help."

HEALTH WEEK FILMS

Minneapolis Exhibitors to Co-operate in Spreading Information

MINNEAPOLIS, MINN. (*Special*).—A campaign has been started by motion picture exhibitors of the Northwest to educate the people of Minnesota on health necessity and disease preventives. This action was unanimously decided upon at a recent meeting of the Motion Picture Exhibitors Corporation of the Northwest, when they had as guests Dr. A. J. Chesley, director of the State Board of Health, Dr. J. W. Bell of the Hennepin County Sanitarium Committee, Frank J. Bruno of the Associated Charities, and Paul L. Benjamin of the Anti-Tuberculosis Society. One thousand theaters in Minnesota, by displaying film and slides on their screens, will tell the people how to keep well. The screen will show the people how infantile paralysis is spread and what to do to guard children. The film and slides will teach the people how to care for those who are sick and what can be done to overcome the paralysis that remains. A campaign of education to prevent an epidemic of meningitis, typhoid fever, diphtheria, scarlet fever, measles, whooping cough, smallpox and tuberculosis will be waged on the screen.

During Health Week in Minneapolis, the theater exhibitors from Minnesota and five adjoining States will assemble at the West Hotel, the first three days in May, in the sixth annual convention of the Motion Picture Exhibitors Corporation of the Northwest. David G. Rodgers of the Nicollet Theater, Minneapolis, is chairman of the Convention Committee and 60 Minneapolis theaters are affiliated. Mr. Rodgers says that there will be no exposition this year and that the convention will last only the three days instead of the usual five. However, there will be two sessions each day and three strenuous nights of entertainment during the convention.

CAROLINE BEEDE.

Chief Will M. Ritchey, of the Balboa scenario department, is writing a story for Gloria Joy, Balboa's new baby wonder.

By way of general enlargement and improvement, the Triangle studio at Yonkers has a new laboratory for developing, printing and cutting, and will shortly boast a new outdoor stage.

THEODORE FREIBUS AND MARIE SHOTWELL.
Edw. Warren Productions.

WINIFRED WESTOVER.
Triangle-Fine Arts Star.

Make Your Patrons Your Friends

By HAROLD EDEL, Managing Director Strand Theater, New York

Courtesy is one of the greatest assets a man, no matter in what business he is engaged, can have. It is pleasant to show people consideration and politeness, and it costs nothing. The man who practices courtesy is sure to make friends and his lot in life will be easier than the fellow who displays a continuous or periodical grouch.

I have often been told that some theaters have employes who make patrons feel that they were bestowing a favor by selling seats, answering questions and the like. Of course, this idea is all wrong. One impolite employe is more expensive to a theater than two polite ones are productive, for nothing will turn patrons away from a theater as effectively as impolite and inefficient service.

Studying Service

Personally, I make it my business to visit as many theaters as I possibly can and study the service at the various playhouses. It is a profitable experiment and a good way to learn what is lacking in the house under my own direction and what to avoid. While the show is the primary consideration for the showman, service runs a very close second.

At the Strand Theater we pride ourselves on service. Every employe who comes in contact with the public is given instructions in courtesy and how to answer any questions pertaining to the theater. He is also supplied with the "Strand Theater Employes' Service Code," which I will introduce herewith:

SERVICE CODE.

The Strand Theater is operated primarily for the pleasure and convenience of its patrons.

Without patrons there could be no Strand Theater.

These are simple facts easily understood.

So it behooves every man and woman employed here to remember this always and to treat all patrons with courtesy and consideration.

Any member of the force who lacks the intelligence to interpret the feeling of good will that The Strand holds toward its patrons cannot stay here very long.

New patrons are just as valuable as old ones—remember that; for each new patron is an old one in the making.

See that you do your part in making him come back here, with his family and his friends.

Impress upon him the good-fellowship of the place; the "No-Trouble-to-Serve-You" spirit.

Have everyone feel that for his money we want to give him more sincere service than he ever before received in any theater. The employe who helps to perpetuate this plan is never out of a job, nor does he escape the eyes of the man behind the scenes—the Boss.

But these are permanent instructions: No uniformed employe in this theater is allowed the privilege of arguing any point with a patron. He must adjust the matter at once or call his superior to adjust it for him. Men and women of taste and refinement, from all parts of the world, name The Strand their chief place of amusement while in New York. The reason is that every ticket-seller in the theater, every doorman, usher, porter and manager, the boss himself are working all the time to make them feel "at home." Each member of our force is valuable to us only in proportion to his ability to serve our patrons.

Every patron who enters The Strand door comes in because he believes he can get better service here than he can get anywhere else. It rests with the employes in this theater—ticket-sellers, doormen, ushers, porters and managers—whether he goes away disappointed or pleased. It is these little things that send a patron away to say promptly:

"I was at The Strand last night."

Or listlessly:

"I went to a show last night."

The words, "Strand Service" always mean "Best Service."

Keeping "Tab" on Employes

Of course, you may write service codes for your employes till kingdom come, but unless you happen to have an exceptionally conscientious staff they will not be obeyed unless someone is on the job to watch what is going on. This is being done continuously at the Strand by the different members of the executive staff as well as myself. Our employes know that unless they perform their duties as laid out by the management they can not stay at the Strand very long.

I invite criticism from our patrons and whenever I receive a suggestion, criticism or complaint, whether verbally or by letter, I give it careful consideration, thank the patron for having called the matter to my attention, adjust the complaint at once, if possible, and invite the patron to suggest or criticize any time he discovers any thing in the theater, no matter how trivial, that can be improved upon. I assure the patron that such suggestions or criticisms will be gratefully received.

By thus taking the patrons into your confidence you make them feel that you are taking an interest in them and at the same time they take an interest in you and your work. In other words, you make your patron your friend, and each old friend is sure to make many new friends for you and your theater.

KATHLYN WILLIAMS IN THE HUT WHICH WAS BUILT FOR HER HOME IN THE MOROSCO-PARAMOUNT PRODUCTION, "THE HIGHWAY OF HOPE," IN WHICH SHE CO-STARS WITH HOUSE PETERS.

BROOKLYN SHOWMEN ENDORSE STAND OF TRIANGLE

Abandonment of Deposit System Is Appreciated

At a meeting of the Associated Motion Picture Exhibitors of Brooklyn, held on the evening of April 21, at the Triangle Theater, Flatbush Avenue and Fulton Street, the following resolution was unanimously adopted, commending the stand taken by the Triangle Distributing Corporation in abandoning the deposit system for the more equitable bonding plan:

"Whereas, one of the main evils of the industry is the deposit system, which is unnecessary, unfair and unjust to the exhibitor, who is forced to tie up large sums of money without return of any kind; and

"Whereas, it has been proven that in a great many cases these deposits have prevented exhibitors from making other improvements to their business, which in the end affected the manufacturer and exchange; and

"Whereas, this organization has gone on record as being unalterably opposed to the deposit system; and

"Whereas, the Triangle Distributing Corporation have abolished this unfair system, thereby establishing a precedent, be it

"Resolved, The Associated Motion Picture Exhibitors of Brooklyn go on record as heartily endorsing the action of the Triangle Distributing Corporation and take these means of showing their appreciation."

Representatives were present from practically every one of the 105 theaters that hold membership in the Brooklyn League. William Brandt, who has capably filled the office of executive secretary for some months past, was installed as president of the organization, succeeding John Manheimer.

MASTBAUM OPTIMISTIC

Says Stanley Mastbaum, whose Stanley Theater, Philadelphia, had an "anniversary week" recently, marking the third successful 'year: "People think that we have reached the limit of big things in photoplay, but mark my word the next six months will produce great things in photoplays in the perfection of the art as well as the quality of the subjects produced. I prophesy that before the first of next year there will be a veritable revelation in photoplay attractions. The several prominent producers are bending every energy, every effort to improve—and this, notwithstanding that at present we are producing pictures of such superior merit to those of a year or two ago that there is little or no comparison."

Mr. Mastbaum has made a remarkable record for giving entertainment that has not only retained the enviable reputation first created but has added impetus to the throngs who find in his houses only the artistic and the perfect in screen play.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

"SUBMARINE EYE" ON TERRITORIAL BASIS

Williamsons Announce Plan for Distribution of Feature

Williamson Brothers announce that "The Submarine Eye" will be disposed of on the territorial basis. Prints will be leased for fixed periods of time, not sold, and rebates will be allowed on expiration of contracts.

This is the first definite announcement of any marketing policy given out by the Williamson Brothers, whose third underwater picture is now ready. Several radical departures from the beaten path of marketing feature pictures are disclosed in this statement issued by George Williamson, who says:

"My brother and myself are simply astounded at the way our initial advertising for 'The Submarine Eye' has brought us in touch with the buyers of this country. We have not attempted to credit this flood of inquiries to one or more mediums, believing that they have all done their share to let the world know that we are ready with our first independent release, to which we have given the timely title, 'The Submarine Eye.'

"We had determined not to go on record as supporting any definite marketing policy until we had a chance to check up the results of our advertising. But, in justice to those who have expressed the keenest interest in our plans, and who are anxious to secure contracts for the exploitation of 'The Submarine Eye' I am pleased to tell you that our picture will be marketed upon the territorial rights basis with certain definite exceptions to the general plan followed out by other producers.

"There are certain districts which we may want to reserve for ourselves. It is our aim to definitely establish its value throughout the Big Time so that when the picture is finally ready to be thrown open to bookings for the smaller houses, it will be so well known that exhibitors will reap the additional benefits of the advertising done locally and play to record-breaking crowds for longer runs than the average feature receives.

"In all our contracts we will insist upon assurances that 'The Submarine Eye' will be treated in the same manner as a theatrical production. Six months' lee-way between productions will give every buyer who contracts for 'The Submarine Eye' ample time to get back a good profit on his original investment.

"In marketing our product we will offer territorial rights subject to our control, but we will not make outright sales of prints. All prints will be leased at 7 cents per foot and a rebate of 2 cents per foot will be allowed on prints returned from any territory at the end of the contract period."

SELZNICK ACQUIRES WORLD RIGHTS TO "BARRIER"

Consummates Deal with B. B. Hampton for Picture

Lewis J. Selznick has obtained the world rights for the distribution of "The Barrier," by Rex Beach. The sensational success of this big film production during its pre-release showings in New York at the Broadway Theater convinced Mr. Selznick that in "The Barrier" he would have an attraction worthy of the quality standard he had set with his Selznick-Pictures and a deal was soon consummated with Benjamin B. Hampton and Rex Beach through which the control of "The Barrier" passed entirely into Mr. Selznick's hands.

PROMOTION HINTS SUPPLIED FOR WARREN FILM

H. Z. Levine Provides Material for "Warfare of the Flesh"

For the use of buyers and exhibitors of the Edw. Warren production, "The Warfare of the Flesh," H. Z. Levine, publicity director, has provided a folder containing much useful material. This includes talking points, promotion ideas, advertising hints, a description of the advertising matter, paper, etc., available, and a complete story of the picture, with the cast. The practical nature of this material renders it distinctly useful to those who may handle the feature.

M. H. Hoffman has gone to California for three weeks to organize exchanges en route to handle pictures exploited by his own company recently organized. He will work on a co-operative plan with exhibitors.

EXPERIENCE ESSENTIAL TO SUCCESS IN THE STATE RIGHTS FIELD

Harry A. Sherman Discusses the Development of the Open Market—Finds Business Excellent

Harry A. Sherman, of Sherman Elliott, Inc., who is in the city on business, expressed genuine optimism concerning the trend of the film industry in an interview with a MIRROR representative the other day. He reiterated his assertions in a former talk published in these columns several months ago.

"The State rights system is here to stay," he declared, "and I need only point to some of the more recent developments to support this contention. The tendency is to abandon program methods of distribution and adopt the open market. Open booking is a sign post pointing to the ultimate goal.

"I have never believed that the manufacturer should be the one to dispose of his own product. But it is equally certain that the State rights man must be gifted with more than ordinary perception; should, indeed, be a graduate of the industry, and have gone 'through the mill,' in other words.

Helping the Buyers

"In my own case, I have had something to do with nearly every branch of the business. Therefore, I feel that I know pretty nearly what I am doing when I buy a picture and dispose of it to territorial buyers. And I have been able, for that reason, to help my patrons in exploiting pictures. For example I recently made five or six trips to one city to put a man on the right road who had had difficulty in making a certain feature go as it should.

"I believe in open business methods as well as open market. By which I mean that it would be folly for me to endeavor to deal with customers on a basis of secrecy, for the truth would be certain to leak out and I would soon lose their confidence."

"What will become of the short subjects if the open market system becomes the universal method," he was asked.

Comedies Essential

"They will be marketed independently," replied Mr. Sherman. "I think that the two or three-reel drama is a dead issue for a long time to come, at any rate. The five-reeler has displaced it. But comedies in any length up to ten reels—if they are really comedies, clean and genuinely funny—are necessary and more are needed. The same with educationals. I wish there were more of them. Naturally, for a State rights attraction, a picture must be of exceptional character. It must have something in it that will set the people talking to one another—the best advertising in the world—which means that it must leave a pleasant taste in the mouth—it must be *entertainment*."

"Save in the case of exceptional attractions I do not think the percentage method of exhibiting will ever become prevalent with films. If a picture is big enough to warrant sending a staff along with it, as was done with 'The Birth of a Nation,' well and good. But otherwise, it does not sound feasible to me.

HARRY A. SHERMAN.

"I do not feel that the war will affect business adversely. Indeed I am highly satisfied with the present-day outlook. Everywhere I have been recently, I have found business conditions with exhibitors, of all grades, excellent.

"I can only repeat," he averred in conclusion, "that I have every confidence in the open market system. Perhaps this new 'Exhibitors' circuit' may be taken as another indication of what is coming, though it may not result in much more than another system of exchanges.

"The open market is an accomplished fact and all that it requires is intelligent men, with a knowledge of showmanship as well as a knowledge of the pictures and their possibilities, to develop it to still greater strength."

STATE RIGHTS ITEMS

Hiller and Wilk, Inc., now occupy the offices in the Longacre Building recently used by the New York Motion Picture Corp. The change was made owing to the necessity of having more room to care for their increasing business.

Winfield Sheehan is handling the State rights end of the William Fox offering, "The Honor System," in New York and New Jersey. Already, it is said, offers aggregating $400,000 have been received for the film.

Offices have been opened in Atlanta, Ga., by Peters and Reed, of Dallas, Tex., owners of the picture "The Libertine," which features John Mason and Alma Hanlon.

The publishers of George Bronson Howard's novel, "God's Man," which was picturized by Frohman Amusement Corp., have decided to issue a popular photoplay edition. "God's Man" is proving a winner and is said to be meeting with a hearty reception by the territorial right buyers.

It is stated that when the Edgar Lewis picture, "The Bar Sinister," by Anthony Kelly, was staged in Thomasville, Ga., an abduction case in real life was encountered almost paralleling the incident in the film. Which again proves that truth is always stranger than fiction—or just as strange.

A SCENE FROM "THE BARRIER."

"THE BAR SINISTER."
(Great Fight Scene in Edgar Lewis Production.)

"DEEMSTER" ATTRACTS STATE RIGHTS BUYERS

Many Prominent Operators Negotiate with Arrow

It is stated that the list of State rights buyers who are interested in "The Deemster," and who have called at the offices of the Arrow Film Corporation in the *Times* Building during the past few days, includes nearly every prominent operator in that branch of the industry.

Principals who now control "The Deemster" for their respective States include Lewis J. Selznick, New York; Louis B. Mayer, New England; Stanley V. Mastbaum and Harry Schwalbe, eastern Pennsylvania; F. E. Backer, Mammoth Film Company, of 729 Seventh Avenue, New York city, New Jersey, and B. Amsterdam, Masterpiece Film Attractions of Philadelphia, Pa., Delaware, Maryland, District of Columbia, and Virginia.

Several other important deals are pending and it is reported that other valuable blocks of territory on "The Deemster" will soon be disposed of.

SELLS WORLD RIGHTS TO "THE BAR SINISTER"

Edgar Lewis Disposes of Picture to F. G. Hall

The purchase from Edgar Lewis of the world rights of his powerful nine-reel production, "The Bar Sinister," by Frank G. Hall, of Newark, N. J., marks the entrance on a large scale of this well known exhibitor and state right buyer into both the producing and distributing fields. He has been carefully preparing for this move and selected the Edgar Lewis feature as the first production to be presented by his latest company, Frank Hall Productions, Inc., in which he is associated with several of Newark's leading capitalists.

Headquarters for the new organization are being prepared on the seventh floor of the Long Acre Building, New York, and the executive force is busily engaged carrying out the preliminaries of Mr. Hall's extensive plans. The closing of negotiations for the acquiring of a six-reel feature by another prominent director and arrangements for a Broadway theater to introduce the new attractions are among the latest news items coming from the Frank Hall offices.

MANY BOOKING APPLICATIONS FOR "GOD'S MAN"

161 Received During Week for Frohman Production

In attestation to the vogue which the Frohman Amusement Corporation's latest master photoplay production, "God's Man," starring H. B. Warner, is enjoying, there are on record at the Frohman offices at least 161 applications for booking of this subject, which have been received during the last six days. These applications have, in practically the entire number of instances, come from theaters which have explained in their letters that they are legitimate houses desiring to book prominent photoplay attractions.

This is considered by President William L. Sherrill as an indication not only of the absolute intent of theaters to heartily endorse super-motion picture attractions, but as well a declaration of open-booking mehods for the future.

PARALTA PLAN INTERESTS

Meeting Indicates State Rights Men Like Idea of Concern

That state-rights buyers are becoming deeply interested in the Paralta Plan was amply evidenced at a meeting held with Carl Anderson, president of Paralta Plays, in the offices of the company, 729 Seventh Avenue, Thursday afternoon, April 26. Mr. Anderson met several gentleman for an informal discussion in which the new distributing proposition was considered in detail. Another meeting will be held Thursday afternoon, May 3.

SECOND ARBUCKLE COMEDY

Paramount Pictures Corporation has set May 21 as the release date for "A Reckless Romeo," the second of the series of two-reel comedies in which Roscoe "Fatty" Arbuckle is the star, and which Paramount is releasing to all exhibitors irrespective of the present program system of releases of their five-reel features.

CORA DREW AND "MIRROR."

AGAIN—THE QUESTION OF "TYPES" ON THE SCREEN

Correspondent Makes Plea for Mature Actresses

The following communication is printed because it further develops an interesting condition in the film business, and will probably be of interest to many:

EDITOR DRAMATIC MIRROR:

Dear Sir.—Since your issue of March 10 I have been flooded with letters and messages from both men and women asking to have their stories sent to THE MIRROR, hoping that more facts and the strength of numbers would aid in forcing something like reason upon both producers and public. "Space will not permit" the many plaints, reasonable, deserving, extreme and otherwise. I have heard employment chiefs say it would break a strong man to hear the tales of want and need and I assure you it is no less pitiful to consider alone those who are capable yet idle because of "Type!" And very few are young.

The *Photoplay Magazine* for April has a short editorial note as follows: "Is the American photoplay making actresses and neglecting actors?" The writer bases his conclusions by giving the names of old, experienced actors who have come to the screen and made good (because given the opportunity!) and names several young women who have achieved greatness through the efforts of directors. Many such have both beauty and brains, but certain it is that they are not a fair sample of what "the screen has done for the stage." Try those women of the same experience, ability and brains who start on the screen with the same opportunity these men have had and see if the screen cannot show as great a number of actresses. Why has the actress not been given the same chance? Answer is "Type." Men can be and are cast for leading men and lovers and the public is treated to the same old story of "May and December"; instances are rare where such a union has proved a success. Are women given opportunities to play important parts that suit their age? Rarely. Stories written for such capable women are not purchased—the producers seem to believe that the public cares only for youth represented by women.

That youth should be exploited in love scenes is quite proper; "All the world loves a lover" but *why the exclusion* of stories and characters of deeper knowledge of life? Those are the really great possibilities for the screen—the big things and situations that women of years could have experienced. Thank goodness we can point to several women of maturity who "have come to the screen from the stage." And it would be a very easy matter to increase the number did the film companies but see that the public is tiring of the weakness in woman so represented by youth and would enjoy and welcome some bitter, strong facts in life. There are great possibilities in the plot line for "Aunts and Mothers," old maid sisters, noble wives and dear old grandmothers. The heart interest always appeals when the public gets the opportunity to see it. To be sure it takes brains to put on big lessons and the supply perhaps does not equal the demand. Picking "Types" is so much easier—for one director is reported: "If they look the part—half my work is done for me." Would not a well-played woman character be as good at the box office as a Reban (bless him!) character? Try it just for the novelty. Has Lois Weber ever selected "type" only? Many of her strong parts are written for and given to women of maturity—and she is the *best judge* in the motion picture business. What has become of the loud talk of "the educational possibilities and actualities of the motion picture?" "Sanitation and not censorship"—says the editor of the *Photoplay Magazine*; it will be the final decree.

In place of watching the picture, listen to the comments in the theaters and you will hear many asking why the casts are so poor, so inefficient (there's that awful word again!) and the answer is "type." Why?—because type seems easier and as "types" are so little in demand—and they must live, they must also work cheap—and that is the real reason why so many are out of work, why so many who are in hard luck are capable men and women of "type" and years of experience. Shelved—because of "type." More's the pity—a word vastly abused, much misused and greatly overworked.

When a producer does give an opportunity to a woman of years he usually makes her a "Vampire," yet we recall several stories with great "characterizations" by women that also pleased the box office and many would like to see them again. Whether a public be American or foreign it can appreciate a play with strength of characterization given to a capable woman. An actress—not of necessity a "type."

And now, Dear Mr. Editor, I have tried to cover the protests of those who have brought or offered their bleeding hearts to me and laid them open that I might select that portion with a deserving appeal. I thank you in their behalf.

Very truly yours,
CORA DREW.

EDITORIAL OBSERVATIONS

By ADAM HULL SHIRK

THE last thirty days or so have been momentous ones in the motion picture industry, days characterized by the almost kaleidoscopic swiftness with which changes have been wrought and traditions shattered. Inasmuch as the entire world is in a state of fermentation, it is not surprising that the smaller worlds within should be similarly affected and that it should be exceedingly difficult if not altogether impossible to predict with any degree of certainty what may next occur, in any walk of life.

But this much appears evident: Even as the great and epoch marking events in national and international affairs all tend toward a higher plane of thought and endeavor, and ideals long held in abeyance by the lack of opportunity or initiative, are beginning to be realized, so in the more intimate things of life, in the lesser industrial and commercial, as well as artistic lines of endeavor, there is a tendency toward better and more equable standards.

In the film world significant happenings constitute the signs of the times, which we may read if we will. Several of the greatest program producers of the country have effected or have planned to inaugurate at a period not far distant, changes looking toward an entirely different form of marketing than that they formerly adhered to. The policy of open boking, by which the exhibitor may see in advance what he purposes to purchase, seems the ultimate policy of nearly all the manufacturing concerns. This is possible today where it would not have been five years or less ago, because of the advancement of the exhibitor. Men of high intelligence have developed from the thousands who entered the business, in many instances without previous knowledge of its requirements. Those who could not advance, fell by the wayside. There has, of recent months, been an influx, also, of new blood. Showmen of acknowledged ability and experience have entered the ranks of the film exhibitors. It has become essential to any sort of success that an exhibitor must have a clear knowledge of the principles of showmanship.

At this point we can not refrain from calling attention to the fact that THE MIRROR, in its dual capacity of informant and guide to those in the dramatic and motion picture fields, offers the best possible means by which men engaged in these enterprises may keep abreast of the times and the progress of events. Long years of experience and investigation have fitted THE MIRROR to serve its readers with clearer perception and greater discrimination than any other publication in the field. Indeed it has no really near competitor in this respect.

There will be some, no doubt, to see menace in the changes that are being made, but THE MIRROR sees only increase in prestige, greater influence, a nearer approach to the highest ideals in the film business, through the altered policies of some of the old line companies and the advent of new factors in the industry. What has come about, what is to come, is the result of growth, of solidification, of a settling down. These things would not have come to pass had they not been necessary. Indeed, they have been inevitable for some time.

The future is bright with promise, and whatever is worth while will live and thrive and improve—for that is the way of the inscrutable Law which we could not alter, if we would.

For all who are on the *right road* there is nothing to fear.

"There is no mistake; there has been no mistake; and there shall be no mistake."
—Duke of Wellington.

IT is occasionally amusing to note how easily a thing is accomplished when someone sets out with determination to do it, in the face of all sorts of supposed obstacles. Take the deposit system for example: Triangle in a simple and, to all indications, entirely satisfactory manner, has done away with the method of requiring advance deposits from exhibitors, by one fell swoop. A bonding organization is invoked to enable exhibitors to provide the necessary security at a reasonable figure. And yet, the matter had been argued pro and con, had resulted in considerable unpleasantness, and was generally conceded to be one of the toughest problems in the business to solve. Mr. W. W. Hodkinson and his associates of Triangle are to be congratulated, of course. And at the same time, we trust that members of the industry in general will consider how simple some of their difficulties may become if a little calm thought is applied—above all, if they be willing to put themselves in the other fellow's place occasionally, reason from his point of view and accept the principle of co-operation.

"Much may be said on both sides."—Henry Fielding.

JUST by way of a suggestion: Wouldn't it be well to give press showings of films (when held in projection rooms) independently of those provided for the National Board of Review?

"According to the proverb, the best things are the most difficult."—Plutarch.

SEVERAL authorities in the motion picture industry have declared that in their belief the war will have no disastrous effect on the business, indeed, that it will prove a benefit in more ways than one. The MIRROR is of the same opinion and furthermore, believes that the motion picture theaters may prove a real source of relaxation in stressful times. In conditions fraught with impending peril, the people seek amusement and entertainment as a necessary relief from their cares. Likewise, the screen offers the most economical form of entertainment and economy is the thing to be practiced by those who would conserve their own resources and, indirectly, those of the Government. It remains for the industry to see that its screens are provided with material calculated to induce a cheerful attitude of mind. Horrors should not be pictured. Incidentally, those who would avoid loss and censure should avoid depicting the terrors of war. The Government, it is safe to assume from all indications, will tolerate nothing that will discourage enlistment. Even were this not true, the impulse of patriotism and the American spirit should be sufficient to prevent the production or exhibition of pictures of this character.

LINCOLN'S DOGS WIN

E. K. Lincoln, who plays the title role in the Mutual series "Jimmie Dale, Alias the Grey Seal," is a dog fancier as well as an actor and has large kennels of pedigreed puppies.

At a recent dog show in Baltimore, Mr. Lincoln benched thirteen dogs and carried off eleven first, one second and one third prize.

Mr. Lincoln will next exhibit his dogs at the Washington, D. C. show.

J. A. BERST SEES WAR AS BENEFIT TO INDUSTRY

Will Hasten Long Delayed Changes, Says Pathe Official

J. A. Berst, vice-president and general manager of Pathe Exchange, is classed with those who see in the war substantial benefits to the industry. With his thorough knowledge of the business and his wide experience, there is probably no one better qualified to express an opinion on this important question that Mr. Berst.

"The war," stated Mr. Berst, "will hasten the changes that had to come, but that, under circumstances, have been delayed for years. We all know that there is a vast amount of waste in the picture industry. Some waste is necessary to the production of good pictures, but the reckless extravagance of the past and, unfortunately, of the present is a sign of an unhealthy condition within the industry. The burden falls alike upon the exhibitor, producer, and distributor. The public, too, suffers by reason of the poor quality of the pictures that result from carelessness and extravagance.

"The present situation means that the business will have to settle down to a solid foundation, and do it without delay. There are already many indications that this is being done."

ONE AUTHOR WHO IS NOT "FORNINST" PRODUCERS

Mrs. G. Vere Tyler Says Her Dealings Have Been Agreeable

Ever since the moving picture business became a bait to authors they have complained of their treatment at the hands of the screen-play producers. There have been from time to time heated arguments through the press and more recently in the Authors' Bulletin. In the last issue some of the best known American authors have uttered bitter complaints against the producers.

It is therefore interesting to hear from an author who is not in sympathy with those who denounce the moving picture people.

"I can never believe that the picture people are all thieves and brutes as has been openly declared by many authors."

This statement was made by Mrs. G. Vere Tyler, society's fictionist and scenario writer, whose recent Pallas-Paramount release, "The Wax Model," has scored for Vivian Martin a screen triumph.

"My dealings with the moving picture people," Mrs. Tyler declared, "have on the whole been satisfactory. The trouble with authors is that they have not yet learned the wonder of the silent story and how to write one. Authors should attempt to aid producers in a comparatively new art and realize that their first duty is not to the authors, but to the public whom they are striving to please.

"The moving picture business is in the hands of technicians and authors have not yet learned how to give these technicians what they are seeking. When the authors learn how to give the producers what they want I think they will put an end to their own wailings."

"BARBARY SHEEP" IS ELSIE FERGUSON'S FIRST FILM

Hichens's Novel Picturized for Release by Artcraft

In further accord with the recent Famous Players-Lasky, Artcraft affiliation announcement, the productions of Elsie Ferguson, the famous stage beauty, will be distributed by the Artcraft Pictures Corporation. This gives Artcraft the screen offerings of six of the most prominent motion picture and theatrical celebrities, namely, D. W. Griffith, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Geo. M. Cohan, and Elsie Ferguson.

At the headquarters of the Artcraft Pictures Corporation, Walter E. Green, president, in discussing the plans for Miss Ferguson's forthcoming motion picture debut, said: "Miss Ferguson is now concluding a triumphant theatrical season in 'Shirley Kay,' which is touring the country after scoring an immediate hit on Broadway. Promptly upon concluding her engagement with this play she will commence activities on her initial photoplay, to be distributed by Artcraft. This production will be an adaptation from the well-known story, 'Barbary Sheep,' Robert Hichens's greatest seller since 'The Garden of Allah.'"

BELIEVES IN CLEAN FILMS

Evil only to him who evil thinketh is a philosophy which has covered a multitude of sins in moving picture scenarios, but it's a theory which has no part or parcel in the scheme of things for Roscoe ("Fatty") Arbuckle. Clean, wholesome photo comedies, free even of the suspicion of a suggestion of double meaning, are his product and continued adherence to this policy is his purpose.

EXHIBITOR BEATS SUNDAY CLOSING MOVEMENT

Wisconsin Showman Is Later Elected Mayor of Town

The exhibitors who have been fighting the Sunday closing movement in their towns will be interested in the manner in which one live wire theater man beat the reform element.

Perhaps the example of E. F. Daniels, manager of the Daniels Theater, Iron River, Wis., will be an inspiration to the exhibitors who have become disappointed over this movement.

Mr. Daniels writes:

"Last January the reform element in our city secured the services of an evangelist and tried to close my show on Sunday nights. I fought them and beat them to a 'frazzle.'

"I immediately began an educational campaign, giving a talk to my patrons every show night on Sunday amusements and the reforms.

"Yesterday I was elected mayor of this city by a two to one vote over my opponent, who is considered one of the most popular men in the city and is trustee of one of our churches."

Mr. Daniels is using Mutual films in his theater on Sundays and other days as well.

MUST DEFEND SUIT

Demurrer in Henry Ford Libel Case Overruled

Henry Ford will have to defend the suit for $1,000,000 for alleged libel brought against him by the Vitagraph Company of America. Judge Mayer of the Federal District Court overruled recently the demurrer filed by Mr. Ford and gave him twenty days in which to present his answer.

The complaint sets forth that on May 5, 1916, Mr. Ford caused to be published in 250 newspapers an article entitled "Humanity and Sanity," in which it was charged that the agitation for preparedness and defense against foreign invasion was due to the efforts of munitions manufacturers, and was intended to promote their selfish interests. He alleged that "The Battle Cry of Peace," a film manufactured and produced by the Vitagraph Company, was inspired by Hudson Maxim and others interested with him in the manufacture and sale of munitions. The view presented by Mr. Ford, according to the complaint, was that the people had been alarmed unnecessarily. This was referred to by Judge Mayer as lacking in prophetic vision.

Counsel for Mr. Ford argued that the article merely construed the picture play as an advertisement of Mr. Maxim's business and that there was nothing unlawful in that. But Judge Mayer thought the article conveyed the impression that its purpose was designed to advertise Maxim's munitions "by deceptive and disingenuous methods under cover of a presentation behind which was concealed a mean scheme by which others were shaking with laughter at the public's fear aroused by the picture and with joy over the fat contracts the public's fear might bring." The court added:

"Of course, the article does not put the matter so boldly. The greatest protector of a libelous publication is the elusive character of language. But the courts long ago decided that a writer must be responsible for the innuendo as well as for the literal written word."

COMPLETES "SACRIFICE"

Margaret Illington Finishes First Lasky Picture

"Sacrifice," which was written especially for Margaret Illington, as a vehicle for her stage debut, has been completed at the Lasky studio and Miss Illington is now on her way East. The picture will be released by Paramount on May 3. Charles Kenyon, who has written several of Miss Illington's stage successes, is also the author of this photoplay. The scenario is the work of Beatrice De Mille and Leighton Osmun whose technical skill has been shown in several recent Lasky pictures. Frank Reicher, well known stage director, who has been a member of the Lasky directorial staff for several months, directed this production for Miss Illington.

NEW TORONTO THEATER

TORONTO, CAN., (*Special*).—This city is to have a new moving picture theater of the highest type. Work has already begun, and the foundations are partly in place, on the site opposite Shea's, at Richmond and Victoria streets. The name of the new theater will be The Allen, and it is expected to be opened in September next. Its owners are incorporated as a company, the officers being Messrs. B. Allen, president; J. J. Allen, vice-president, and Jule Allen, secretary-treasure.

The Allen will seat 2,000 people without recourse to balcony or gallery.

The building completely decorated and furnished, ready for opening, will cost $250,000. It is the intention of the owners to play the finest features the art of motion picture has attained, introducing to Canada the big productions from whatever source. An immense pipe organ will form one of the features of the new theater.

Marguerite Clark

the winsome little star that has *charmed* half the world and *filled* the coffers of so many Paramount exhibitors, has just finished the supreme effort of her photo-dramatic career. It is a *triumph* even for Miss Clark, and also being a screen adaptation of a famous play is a departure from the customary type of story. The release date and subject will be announced later. This is *only* one of the big

Paramount Pictures

in the course of preparation, but be sure *your* patrons have enjoyed "The Valentine Girl," "The Fortunes of Fifi," "Snow White," "Miss George Washington," "Still Waters," "The Prince and the Pauper," "Molly Make Believe," "Little Lady Eileen," "Silks and Satins"—and be sure you tell *all* of them "*when and where.*"

In fact, the last named pictures will draw *more* people today than they did a year ago, and they are all of Paramount quality and the pictures that *established* Miss Clark's reputation, popularity and "drawing power."

Every Marguerite Clark picture that you haven't shown is just so much of *your* capital tied up.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Dir. Gen.

"NO CENSORSHIP" IS B. B. HAMPTON'S ATTITUDE

Corrects Possible Wrong Impression as to His Opinions

President Benjamin B. Hampton of the Rex Beach Pictures Company wishes to correct a wrong impression which was created at the hearing of the Motion Picture Bill in Albany a few days ago through the reading of only a portion of his recent testimony before the joint committee to the committee of New York film men that journeyed to Albany last week to protest against the proposed Wheeler film tax.

In order to correct this impression Mr. Hampton has written the following letter to Henry J. Walters, chairman of the judiciary committee of the New York Senate:

"Unfortunately I was unable to be present at the hearing of the Motion Picture Bill last Thursday. I am advised that ex-Senator Hinman read to your committee a portion of my testimony before the joint committee which conducted the investigation of the industry. My statement and testimony were too lengthy to read in full, and I fear that extracts may have given an erroneous impression as to my attitude.

"Undoubtedly motion pictures need regulation, but not censorship, as I have made clear in statements on the subject. I heartily favor regulation throughout the State along lines similar to those followed by Commissioner Bell in New York city. I am unalterably opposed to any form of censorship.

"The bill now before your committee contains many excellent features, but the proposed license fees are so high that the industry in its present form will cease to exist if the bill becomes a law. Producers and distributers cannot pay a tax of this weight. Other States will promptly follow New York's lead, and the industry cannot bear the load.

"It is perfectly possible to kill motion picture production. In England war taxes have already accomplished that result. Had England taxed pictures scientifically she would probably receive more money than she receives today. Unless our legislators co-operate with picture producers and distributers the picture industry in America will cease to exist except as an entertainment for the well-to-do.

"I sincerely hope that this bill will be modified, so that its good features will be retained and its dangerous elements eliminated.

"Enclosed herewith are two pamphlets that set forth in detail my views on the subject of censorship and special taxation.

"Respectfully,

"BENJ. B. HAMPTON."

NEW COMEDY COMPANY

On of the latest recruits to film land is J. S. Klein, the well-known lawyer, who entered the celluloid business last week as president of The Commonwealth Comedy Company.

"The Commonwealth Company," Mr. Klein states, "will produce one reel comedies under the direction of George Orth, a well-known comedy director and a man thoroughly conversant with all the angles of comedy production. Our productions will be released on one of the big programs, one each week.

"The comedian who will be featured in all of our productions, is Louis Smile. Others in the company are Constance Delmar, Elsie Yumel, George Rose, Charlie Cappollo and many others, all well known in the picture game."

YORKE PLAYERS BUSY

LOS ANGELES, CAL. (*Special*).—Harold Lockwood, producing director Fred J. Balshofer and other members of the Yorke-Metro company sailed last week for San Francisco where they will be engaged in making exterior scenes for "The Haunted Pajamas." Golden Gate park and in the suburban districts near San Mateo on the peninsula, will be used as locations.

Carmel Myers, one of the youngest of the newly discovered motion picture stars, and a recent "find" of D. W. Griffith, has been engaged by Fred J. Balshofer to support Harold Lockwood in the film version of "The Haunted Pajamas," the popular novel by Francis Perry Elliott which is now under production at the Metro-Yorke studios in Los Angeles.

A NEW STAR

The newest of all new stars—one whose name, until now, never has been connected with the screen and one who never yet has been seen by the motion picture public in a motion picture—is Peggy Adams, a beautiful girl of eighteen who now fills the position of leading lady for Thomas A. Edison, Inc., and who soon will make her debut in a release to be offered on a Conquest Pictures program. Without previous experience, Miss Adams secured an engagement with the Edison Company about three months ago because of her unusual beauty and her exceptionally attractive personality.

USES "LOOKOUT TOWER"

A "lookout tower" has been erected at the Metro-Rolfe studios by Technical Director E. J. Shulter to enable Edwin Carewe, who is directing Ethel Barrymore's forthcoming Metro wonderplay, "The Greatest Power," to see every square inch of floor space used for this superb production, which will have an early release.

The FILMS REVIEWED

"IN AGAIN, OUT AGAIN"

Five-Part Comedy Featuring Douglas Fairbanks. Written by Anita Loos. Produced by Fairbanks Corp., Under the Direction of John Emerson and Released by Artcraft April 30.

Teddy Rutherford	Douglas Fairbanks
Janie Smith, the Sheriff's daughter	Arline Pretty
Her Father	Walter Walker
Amos Jennings Ford, Pacifist	Arnold Lucy
Pacifica, his daughter	Helen Greene
Henry Pinchit	Homer Hunt
Jerry	Albert Parker
The Burglar	Bull Montana
His Mother	Ada Gilman
The Druggist	Frank Lalor

Once again has the irrepressible, indefatigable and invariably entertaining Douglas Fairbanks proved beyond the peradventure of a doubt that he is an artist in his own particular line. His latest contribution to the screen, "In Again, Out Again," which had its premiere at the Rialto Theater, New York, last week, is a joyous, irresponsible and high-speed com-

SCENE FROM "IN AGAIN, OUT AGAIN."
Fairbanks-Artcraft.

edy of the typical Fairbanks kind. It presents Doug, with his smile, his athletic prowess, his hearty manner and his winning personality in a picture that, while it is slight as to actual plot, needs nothing more than it possesses to make it an honestly enjoyable and highly stimulating entertainment.

There is a theme which consists in the ardent attempts of a lovelorn young man, cyclept Teddy Rutherford, impersonated by Fairbanks to break into jail to be near the warden's daughter. The possibilities of this theme are multifarious and the various ludicrous experiences that fall to the lot of the distinctly strenuous young wooer are both amusing and thrilling.

Arline Pretty is all that the name implies and more, for she is a combination said to be rare—of beauty and ability. The others in the cast are admirable. The settings and photography are satisfactory in every respect and the direction of John Emerson is proof that he is specially favored for the work of putting the active star through his paces.

No exhibitor needs be told that the advent of a new Fairbanks photoplay is an event in Filmdom. Little more than the mention of this fact will be necessary to draw the crowds. "In Again, Out Again" is all that Artcraft said it would be—and that is all that need be said. F. T.

"THE SNARL"

Five-Part Drama by Leona Hutton, Featuring Bessie Barriscale. Produced by Triangle-Ince-Kay-Bee Under the Direction of Raymond B. West. Supervised by Thomas H. Ince.

Helen Dean	Bessie Barriscale
Marion Dean	Bessie Barriscale
Monte Bruce	Charles Gunn
Jack Mason	Howard Hickman
Helen's nurse	Aggie Herring
Opera Manager	Thomas Guise
Doctor	J. Barney Sherry

"The Snarl" is a study in tangled emotions which grows out of the startling resemblance between two sisters. Unfortunately this resemblance is wholly external, for one of the girls has a noble, self-sacrificing character combined with an unusual voice, while the other is vain and heartless as utter worthlessness can make her. The noble sister (Marion) is injured in an automobile accident just before she begins her season in grand opera, and her impresario, impressed by the resemblance between the two sisters, conceives the idea of having Helen act the role before the footlights while Marion (now a hopeless cripple) sings the music from behind the scenes. After the success of this extraordinary debut Helen is fervently courted by a young millionaire who believes her to be the famous singer, and the two are married in the hilarity of an after-theater revel. Of course Helen is not true to the vows of her sudden and delirious wedding, and an accident which leads to her husband's blindness enables her to carry on her intrigues without his knowledge, especially when Marion takes her place at his side while he still believes his wife is attending him. This strange relation grows into a love affair which seems hopeless, but which is made blissful through a successful calamity which restores the husband's sight, drowns the wicked sister and brings the pious sister back to health and happiness.

Most of the action takes place on a private yacht which is the scene of a number of spectacular effects ending with a fire at sea. The debut at the opera is also well staged, although the successful deception of the audience in the substitution of the two sisters taxes one credulity. Bessie Barriscale played both of the twin sisters with an artistry and skill which emphasized the contrast in temperaments and leads to some remarkable effects in double exposure.

The story abounds in thrills, which are none the less entertaining for being distinctly improbable, and this, combined with the acting of Bessie Barriscale, will make the play acceptable to an audience that does not hold its plots to strict accountability. A. G. S.

"A MOTHER'S ORDEAL"

Five-Part Drama by Will Davis Featuring Jean Sothern. Produced by Van Dyke Under the direction of Will Davis and Released by Art Drama.

Ellen Mason	Jean Sothern
Mary Howard	Jean Sothern
Robert Mason	Walter Miller
Mrs. Bradley	Alice May
Joseph Clark	Arthur Housman
Zeke Howard	Charles A. Boyd

"A Mother's Ordeal" belongs to the Mary J. Holmes type of melodrama, which safely guides a beautiful and helpless heroine through all manner of distressing adventures to the haven where she lives happily ever after. It takes two generations in this play to accomplish this desired result, and we are first introduced to the young mother, whose husband has deserted her and who attempts to commit suicide by wading into a pond after first leaving her infant daughter with its aunt. Later this child is taken into her father's family after his second marriage, and the forgotten mother, now a notorious character, resolves to wreak her vengeance by luring the girl (whom she believes is the child of his second marriage) into her house of ill fame. At the critical moment the mother recognizes her child by the old reliable scar, acquired when a baby, and the girl is saved from the crooks and restored to her family after an exciting struggle in the house of mystery.

Jean Sothern looked helpless and pretty as the persecuted heroine, and the cast as a whole was fairly satisfactory. While the play overworks a number of time-worn situations, the result in general will appeal to the type of audience that still enjoys old-fashioned melodrama. A. G. S.

"THE PAGE MYSTERY"

Five-Part Drama by Frank R. Adams Featuring Carlyle Blackwell and June Elvidge. Produced by Peerless Under the Direction of Harley Knowles. Released by World.

Montagu Winthrop	Frank Goldsmith
Alan Winthrop	Carlyle Blackwell
Right Hon. Charles Winthrop	Alec B. Francis
Ralph Cornwell (Colonel Page)	Arthur Ashley
Edward Strong	Charles Duncan
Edith Strong	June Elvidge
Laura Le Moyle	Pinna Nesbit
Saul Potter	Albert Hart

"The Page Mystery" centers about the murder of a man who had hardly a fighting chance for life, since nearly everyone in the cast was gunning for him. However, since he was the blackest of villains and richly deserved his fate there is an element of poetical justice in getting him out of the way so that the hero may be justly rewarded by the fair hand of the heroine. The three suspects in the murder mystery are a cast-off mistress of the murdered man, a caretaker whose wife he had seduced, and the heroine, who had once been married to him, but who fled on her wedding day. These three are gathered together at a house party in a mountain lodge, where the villain is shot and the heroine accused of the crime until the real murderer confesses and tells his motive. In pleasing contrast to the black-hearted villain is the unselfish hero, who seems to spend his life in assuming the responsibility for the misdeeds of others.

While this story would hardly bear the test of strict logic, it has plenty of melodramatic thrills and a certain amount of suspense which hangs on the identity of the real murderer. Carlyle Blackwell is a noble hero and June Elvidge a lovely and long-suffering heroine. An unusually vivid type was presented by Pinna Nesbit as the vengeful woman who was scorned. Most of the action is staged against a background of very beautiful snow scenes in the mountains.

The popular combination of Blackwell, Ashley and June Elvidge is this film's best recommendation for success. A. G. S.

"THE DANGER TRAIL"

Five-Part Drama, Featuring H. B. Warner. Taken from the Novel by James Oliver Curwood. Produced by Selig Under the Direction of Frederick A. Thomson and Released by K.E.S.E., April 30.

John Howland	H. B. Warner
Meleese Thoreau	Miss Violet Heming
Jean Croisset	W. Lawson Butt
Pierre Thoreau	Arthur Donaldson
Max Thoreau	Richard Thornton
Francois Thoreau	Arthur Cosins
MacDonald	H. Howard
Jackpine	William Cooper
Thorne	S. M. Unander

In bringing James Oliver Curwood's novel to the screen the Selig company has produced a melodrama that will undeniably be liked. There are plenty of thrills and the Northwestern setting is interesting. The action consists chiefly of the pursuit and frequent captures of the hero by a band of men who have sworn vengeance upon him, but afterward learn it is a case of mistaken identity. Each time the man is captured he escapes, either by strategy, fighting or the assistance of another of the characters.

The role that is allotted to the star, H. B. Warner, while full of action, does not offer a great deal of opportunity to Warner to display his fine acting ability. As Mr. Warner's leading woman, Violet Heming makes her screen debut in this picture. It is not to be expected that Miss Heming would display the talent for acting before the camera of a more seasoned film actress, but for a splendid first attempt she is to be complimented and she shows promise of doing fine work.

The direction of "The Danger Trail" is adequate and the exterior locations have been chosen with an eye to the picturesque. Some of the "shots" are quite beautiful. The daylight photography is very clear, but the scenes taken at night are rather hazy. At one place in the picture Warner and W. Lawson Butt do a very realistic and thrilling fight in a cabin.

H. B. Warner will prove a drawing card in almost any house. The advertising should, of course, display prominently the fact that he is the star of the picture. F. T.

"THE MAN WHO MADE GOOD"

Five-Part Comedy by Robert Shirley, Featuring Jack Devereaux. Produced by Triangle Under Direction of Arthur Rosson. Supervised by Alan Dwan.

Tom Burton	Jack Devereaux
Frances Clayton	Winifred Allen
Flash Lewis	Henry F. Dixon
Josiah Whitney	Barney Gilmore

"The Man Who Made Good" is a refreshing little domestic comedy about a young husband who refuses to accept poverty as his lot and who forces the world to recognize his worth through sheer pluck and initiative. The most original and delightful feature is that his little wife, instead of folding her hands and watching him work, starts out to do her bit to help the family fortunes in the sanest and most modern way imaginable. When her husband fires himself at his office in one glorious burst of independence she tells him that she is going to visit "Cousin Eliza" until he finds another job, and then proceeds to take a position herself as companion to an irritable old woman in the country. Each deceives the other with roseate letters about their good fortune until the two meet by accident in a grocery store where the husband is working, and we have a delightful and spontaneous picture of love amid the ruins of hams, baking powder and canned goods. Of course, there is a villain, who tries to ruin the young man's business prospects and flirt with his wife, and it is the pursuit of this wretch over the country scenery that lands the husband at the foot of his employer, who has been hunting for him to give him the responsible position he deserves.

No synopsis can possibly do justice to the charm and real humor in this play, which has the tempo of a cheery little song with a strain of marital philosophy running through its snappy comedy. Jack Devereaux was most happily cast as the energetic and ambitious young husband and Winifred Allen did genuine and delightful work as the plucky little bride. In touching contrast to the young couple of the new order of things is an old married pair who have worn out their life in uncomplaining service because they lacked the initiative to shape their destiny for themselves. Altogether, the play has caught the atmosphere of home sincerity, which makes you forget that it is a play at all instead of the life story of a young couple that you have known in real life.

Exhibitors could not choose a play that would be more certain of pleasing any audience with a sense of humor and human sympathy. A. G. S.

"HER SECRET"

Five-Part Drama by Perry N. Vekroff, Who Also Directed It. Featuring Harry Morey and Alice Joyce. Produced by Vitagraph for Release by V. L. S. E. April 30.

Clara Weston	Alice Joyce
Rex Fenton	Harry Morey
Dr. Howard	Robert Keller
Mrs. Marvin	Mary Maurice
Charley	George Cooper
Daisy	Patsy DeForrest
Alice	Kittens Reichert

A powerful and well-drawn domestic drama, with a particularly well-constructed scenario, is "Her Secret." The incident upon which the play is built is, however, rather strong meat rather bluntly told. Were it handled with less skill and were the actors any less talented it would perhaps offend. As it is, while scarcely a

picture for the young, it is one which sophisticated playgoers may witness with enjoyment. The suspense is capitally sustained; the ending is satisfactory, and throughout it abounds in dramatic situations and teems with action.

Alice Joyce and Harry Morey enact the leading roles with their usual artistry, while Robert Kelley, Kittens Reichert and others give fine support.

The story opens in the West, where a young girl starts for the East to accept a position. Delayed on the road, she puts up at a frontier "hotel" and dance hall. During the night, while a fight is in progress in the saloon, she is attacked by a drunken surveyor, who enters her room under the belief that it is the apartment of a dance-hall girl with whom he has formerly made a clandestine rendezvous.

She goes on to the city and later becomes a mother. By a stretch of coincidence she becomes secretary to the same man but does not know him. They are married, and, despite the advice of her doctor, the girl does not tell him. Later he adopts his own child unknowingly. A letter afterward discloses the girl's early misfortune and he renounces her. Then, when a scar on his wrist, inflicted by the girl when she was attacked by him, betrays that he is the guilty man, he asks for forgiveness. At first she is revolted, but finally the child is the cause of their reunion. A. H. S.

"THE RECOIL"

Five-Part Drama by Anthony T. Kelley, Featuring Lillian Greuze. Produced by Astra Under the Direction of George Fitzmaurice. Released by Pathe.

Richard Cameron ..... William Courtenay
Mirian Somerset ..... Lillian Greuse
Chas. Van Horn ..... Frank Belcher
Mrs. Somerset ..... Cora Mills Adams
Page Somerset ..... William Raymond

"The Recoil" is a melodrama in which the thrills of a secret marriage, a murder in self-defense and a rescue from the electric chair at the last moment are generously mingled. The heroine is secretly married to a detective in the diplomatic service, who is tracking down international spies. He is kidnapped by the enemy, and the young bride, believing him dead, marries a fat but wealthy roué to retrieve the family fortunes. When the first husband returns, the second husband finds him in a tender scene with the wife and attacks them. At the critical moment the bride slays husband No. 2 by hitting him over the head with a statue of Minerva, whereupon the other man flees on his diplomatic mission across the water, but first thoughtfully arranges the dead body so that the murder will appear to be a robbery. Unfortunately the young son of the house becomes involved in the murder through circumstantial evidence and the young wife is torn between fear of betraying her own crime and horror at her brother's conviction. Just before the electric chair claims its victim the boy is released because of "service rendered the diplomatic department," and the arrival of the one surviving husband saves the situation and restores peace to the turbulent life of the bride.

SCENE FROM "THE RECOIL."
Pathe.

William Courtenay made a polished and cunning secret service agent and Lillian Greuze was a pretty and temperamental young heroine. Unusually good work was done by William Raymond as Page Somerset, who looked and acted the part of the young brother with admirable dignity and reserve.

While the sensational situations in this story would perhaps not appeal to a more sophisticated audience, it still presents a series of melodramatic thrills of the type that are enthusiastically received by a less exacting house. A. G. S.

"TREASON"

Five-Part Drama by R. L. Weigert. Directed by Allen Holubar. Produced for Release by Bluebird May 14.

Floria Natarre ..... Lois Wilson
Luella Bryak ..... Dorothy Davenport
Pettrus Baariot ..... Allen Holubar
Gergus Natarre ..... Joseph Girard
Rodane Keesteit ..... George Pearce
Daniek Ryason ..... Edward Hearn
Josseph Natarre ..... Leo Pierson
Dyrkess Ledyard ..... Burton Law
Seddrik Hadore ..... L. M. Wells

Rather an odd characteristic of "Treason" is that it begin auspiciously and ends with one of the most exciting auto chases ever screened, but sags in the middle with a rather vague series of incidents which lack continuity. There are too many cuts and flashes also, but when the film is finished it leaves an impression of speedy action, thrills and conscientious effort.

It is a war story and deals with the experiences of a brave young soldier of an imaginary country apparently easily recognizable as France. He saves the day by his effective work and bravery, but through a man who is in love with the same girl is subjected to all sorts of indignities on his being invalided home. A spy of the opposing power plays upon his hurt feelings and induces him to steal a new code, but when he finds later that the government has discovered his ill treatment and made reparation he chases the spy and both are wrecked at the frontier. The spy is killed and the code recovered.

The company is good and the scenes and photography, by R. H. Klaffki, surprisingly fine. The battle views are particularly realistic. A. H. S.

"THE AUCTION OF VIRTUE"

Five-Reel Drama Featuring Naomi Childers. Produced by U. S. Amusement Under the Direction of Herbert Blache and Released by Art Dramas.

Phyllis ..... Naomi Childers
Mrs. Shaw ..... Mrs. Miller
Claire ..... Evelyn Dumo
Jerry ..... Leslie Austen
Kirke ..... Wyndham Standing
Jules ..... Kirke Brown

The personal charm, the facial beauty and the thoroughly capable acting of the star, Naomi Childers, makes "The Auction of Virtue" an interesting feature.

The vehicle that the United States Amusement Corporation has provided for Miss Childers is a rather slight drama and is somewhat too long. The story concerns the career of a poor working girl who finds that to obtain riches she must foreswear the marriage ceremony. In the end she marries a poor artist because of her love, which surmounts the temptations of riches thrown in her way by several wealthy men.

The direction of the picture shows rough spots and there are some false scenes and a crowd of impossible people, principally a group of artists, in velvety coats, flowing ties, etc. The costume display, supplied by Paul Poiret, in the first reel will please the women. The support is adequate.

Should an exhibitor want to present a not unusual story of the triumph of virtue, the principal player of which is a very beautiful woman, he would do well to book "The Auction of Virtue." F. T.

"HEART'S DESIRE"

Five-Part Drama by Shannon Fife and Eve Unsell. Featuring Marie Doro. Produced by Famous Players Under the Direction of Frances Grandon. Released by Paramount.

Fleurette ..... Marie Doro
Paul Le Roque ..... Albert Roscoe
Henri Le Roque ..... Mario Majeroni
Jacques ..... Jean Gauthier
Helene St. Simon ..... Helen Dahl
Le Roque's Secretary ..... Harry Lee
Mother Mathilde ..... Gertrude Norman

"Heart's Desire" presents Marie Doro as a Brittany peasant completely surrounded by roses, wooden-shoed children and picturesque cows. It is a dainty little idyl, with a plot which is too slight to be taken seriously, but which furnishes a series of charming pictures with Marie Doro in the foreground. She devotes all her delicate charm to wheedling the grouchy old Siegneur of her island into a better humor and thus gaining justice for her starving people. Meanwhile, the nephew of this landlord has fallen in love with her, but she believes herself too humble to be the bride of a gentleman and refuses to accept her happiness until she saves her lover and the aristocrat's family from a peasant mob. Involved in these complications are the usual peasant lover and the jealous fiancee of the hero, and the plot is sprinkled liberally with accidental shootings—first of a cow which is mistaken for a deer and then of the heroine, who is believed to be a poacher. There is much meditation of the two lovers over the language of flowers, and the title itself is taken from the name of a rare rose which the heroine cherishes. It is all very pretty and very naive and perfectly adapted to the lovely and elusive personality of Marie Doro in her less emotional moods.

Albert Roscoe plays the part of the young aristocrat and lover and Jean Gauthier is the peasant lad hopelessly in love with Fleurette. Mario Majeroni looked the part of the cruel siegneur, but overacted the role in his fits of petty anger. The atmosphere of a little island in Brittany is delightfully carried out by the setting and direction.

Admirers of Marie Doro who prefer her to be coy rather than intense will find this one of her most attractive roles. The play was featured at the Strand for the week beginning April 30. A. G. S.

(Continued on page 30)

Edgar Lewis'

Production of

The Bar Sinister

A story of the South by Anthony P. Kelly

Takes rank with *the greatest dramatic achievements ever staged*, according to the undivided opinions of the critics.

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If you are in doubt regarding Your Bookings—

"The Law of the North"
with
Shirley Mason

"The Cossack Whip"
with
Viola Dana

Produced by the Edison Studios

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TRIANGLE

The Fight Is On!!

This industry is facing today the most critical period in its existence. Censorship, regulation, heartbreaking taxation, over production, destructive competition, pyramiding costs, decreasing receipts: all these and many other menacing conditions threaten to destroy us.

Inevitably, **unless he is helped,** the exhibitor will be the first to be forced to the wall. And if the exhibitor is to be helped it is to the producers and distributors he must look for assistance.

There are **two kinds of distributors:** those who are earnestly and honestly studying the exhibitors' problems and evolving policies to solve them, and—those who are only interested in earning dividends on grossly inflated capitalizations, disregarding entirely the serious needs of the exhibitors.

Triangle is proud indeed not to have to tell exhibitors in which class it belongs. The policies we have recently announced have definitely established our position. And these published policies are but the fore-runners of others just as constructive in character, just as helpful to exhibitors.

We are fighting for stability and permanence in this great industry and we are striving for success by assisting exhibitors to succeed. We are the pioneers blazing the trail to better things. We have earned the loyal support of every right minded exhibitor.

Our abolishment of the deposit system has brought us the endorsement of many of the largest exhibitor organizations in the country. But we want more than approval; we want contracts. We must have the exhibitors of the country with us in our battle for sound, ethical business policies in the film industry.

We are entitled to this support, not only because **we are fighting for you,** but also because we are marketing productions of the very highest type obtainable, which we offer at prices low enough to admit of **your** making a profit as well as ourselves.

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THE FILMS REVIEWED

(*Continued from page 29*)

"THE GIRL FROM HOME"

Five-Part Drama by Beulah Marie Dix. Featuring Jack Pickford. Produced by Lasky Under the Direction of Marshall Neilan. Released by Paramount.

Jean Hilton ..... Vivian Martin
Jimmie Dexter ..... Jack Pickford
Squire Padgat ..... James Neill
Diana Parish ..... Olga Grey
Mary Dexter ..... Edythe Chapman
Detective Hagen ..... Billy Elmer

"The Girl From Home" is a girl and boy romance which contrasts the good and evil influence of two types of women on the impressionable character of a college youth. The story itself is not strikingly original, but the excellent work done by the three principal characters puts new interest into the old situations. We first see our young hero leaving home for college, where his expenses are to be paid (but without his knowledge) by his boyhood chum and sweetheart. Once in college, he falls under the spell of the fraternity siren, who involves him in a forgery from which he is untangled by the girl from home. In the scene that follows the boy learns that he has been a parasite, dependent on a girl's money, so he resolves to strike out for himself and win success through his own efforts. His efforts to realize this vision and his reward at the end concludes a very charming if somewhat obvious love story.

Jack Pickford puts real pathos into this picture of youth's struggle to work out its own destiny. Vivian Martin is a pretty, doll-like girl from home, and Olga Grey was a most convincing, most original and excessively attractive college vampire. The interior sets, especially the old-fashioned house "back home" were delightfully picturesque.

Jack Pickford has already established his reputation with these character studies of youth and his name connected with another boy and girl romance is the best advertising lead for exhibitors. A. G. S.

"GOD'S LAW AND MAN'S"

Five-Part Drama, from Novel by Paul West. Featuring Viola Dana. Directed by J. H. Collins. Produced by Columbia for Release April 23 by Metro.

Ameia ..... Viola Dana
Dr. Claude Drummond ..... Robert Walker
Jack Alston, English Commissioner in India ..... Augustus Phillips
Kunda Ram ..... Henry Hallam
Major-General Dennison ..... Frank Currier
Olive Dennison ..... Marie Adell
Earl of Hetherington ..... George A. Wright
Lord Charles Drummond ..... Floyd Buckley

The dainty charm of Viola Dana and her flawless rendition of the role make this picture a notable offering. It has, moreover, a good story, albeit not altogether a novel one; is well acted throughout, and directed with skill. The settings, particularly those representing India, are exquisite.

The story is a sort of "Madame Butterfly" of India, but has a happy ending. As the native wife of the English doctor, played in a pleasing manner by Robert Walker, Miss Dana is a pathetic little figure, gaining sympathy at once and holding it to the end. When, by a strange turn of fortune, she proves to be the child of the very man (by a native marriage) whose daughter the doctor is to wed, and is saved from the poison which she took in her despair at fear of losing her "husban'" the spectators will be deeply gratified. Viola Dana's characterization should be given every prominence by exhibitors in advertising this film. A. H. S.

"THE HALF BACK"

Three-Reel Play by Ralph H. Barbour. Directed by Benjamin Tourbea and Produced by Edison as Feature of Conquest Pictures Program. Released by Forum Films, Inc.

Joel March ..... Yale Boss
Wallace Clausen ..... Ogden Childs
Bartlett Cloud ..... Scott Fletcher
Blair ..... T. McNamara
Pegleg ..... Harry Warington
Coach Remsen ..... Frank Gargan
Farmer Marsh ..... William Wadsworth
Mrs. Marsh ..... Jessie Stevens
Professor Wheeler ..... George Brennan
Professor Dupree ..... William Orianmond
Proctor ..... F. B. Phillips
Coach of St. Eustice ..... Jack Brown
Cook, the fat boy ..... Vincent McManas

A wholesome, entertaining and spirited story of college life, reproduced with much verisimilitude, is "The Half Back," which constitutes the feature of the first Conquest Program. It tells in an interesting, if simple, manner the experience of Joel March, a country boy, who becomes a student at Hilton. He succeeds in overcoming obstacles, the machinations of an envious and mean-spirited rival for football honors, wins a scholarship and earns his second year at college. Yale Boss as March gave a clean-cut performance, while Ogden Childs, Scott Fletcher, T. McNamara and others all interpreted their roles with skill.

The scenes were taken in co-operation with two prep. schools near New York and are excellent. It is worthy of note that there is no "love interest" in the film. It is a picture of the most satisfactory sort for the younger generation with whom it will make a genuine "hit." Exhibitors catering to school or college students' patronage will find this a real drawing card.

The remaining two reels of the five-reel program are taken up by "The Passing of the Red Man," a visit to the reservation of one of the last tribes of Blackfeet Indians; "Puss in Boots," a novel presentation in animated silhouettes of the well-known fairy tale; "The Life History of the Silk Worm," a quasi-scientific film made in the Edison Laboratories under Mr. Edison's personal direction, and "Quaint Pets of Our Ancestors," a screamingly funny comedy presenting to the motion picture public for the first time actual models in motion of prehistoric man and his curious "pets." A. H. S.

"SHE"

Five-Part Drama. Adapted from the Novel by H. Rider Haggard. Featuring Velaska Suratt. Produced by Fox Under the Direction of Kenean Buel.

Ayesha (She) ..... Velaska Suratt
Leo ..... Ben L. Taggart
Ustane ..... Miriam Fouche
Billali ..... Wigney Percyval
Holly ..... Tom Burrough
Job ..... Martin Beazan

A ten-reel spectacle-drama could hardly do justice to the savage old tale of H. Rider Haggard, and certainly this half humorous, half melodramatic production does not even suggest the haunting horrors of the immortal "She." For those who have not read the book, however, it makes a fairly interesting drama of love and adventure on a desert isle. The character of "She," who has ruled the island through countless generations in which she has remained young and alluring is familiar by name at least to most readers of adventure stories. The photoplay shows her as attempting to fascinate a young Englishman whose ancestor was her lover three thousand years ago. The youth resists her advances, and she perishes miserably in the flames which hitherto have restored her to eternal youth. The highly tragic scenes are broken up by bits of supposed "comedy relief," produced mainly by the antics of the natives. There is a great deal of cannibal island local color which is picturesque, but which can hardly be taken seriously.

Velaska Suratt is a alluring as ever, but fails to impart any mystic quality to the character of "She." The minor characters are satisfactory.

The strongest appeal of this film will be to lovers of spectacular melodrama and not to readers of H. Rider Haggard.

A. G. S.

OFFICIAL GOVERNMENT PICTURES

A series of exceedingly vivid and dramatic views of the great war is about to be released by the Pathe Company under the official sanction of the British government. The groups are most skillfully arranged in that they switch from the personal and humorous details of the soldier's life in camp to a bird's-eye view of their strategic attacks on the enemy, thus giving an impression of realism which literally carries the spectator to the spot. It is almost impossible to realize the difficulties under which the cameraman must have worked for the photography is as clear and the arrangement as perfect as if the pictures had been taken in a well-regulated studio instead of under actual fire of the enemy's guns.

Alternating with the scenes on the battle-front are marine views of the gigantic British fleet. Here, too, is given graphic bits showing the every-day life of the sailors combined with illuminating details of their official duties. Especial emphasis was given to the various methods of submarine destruction, which, of all the important efforts of the navy, is now the most important.

Aside from all practical value in the showing of these films, the dramatic quality is more thrilling than any scenario that could possibly be written with these troublous times as a basis. Exhibitors cannot be too enthusiastic in their advertising of this series as a realistic means of bringing before the eyes of America the startling and vivid action of her allies across the sea. A. G. S.

"THE GREAT SECRET"

Episode Eighteen

Serial in Eighteen Chapters by Fred de Gresac. Featuring Francis X. Bushman and Beverly Bayne. Released by Metro.

William Montgomery Strong ..... Francis X. Bushman
Beverly Bayne ..... Beverly Bayne
Dr. Zulph ..... Edward Connelly
The Great Master ..... Fred R. Stanton
Jane Warren ..... Helen Dunbar
Rodman Sears ..... Robert Carson
Thomas Clarke ..... W. J. Butler
Mrs. Strong, wife of The Great Master ..... Millicent Fisher
Cochran, assistant detective ..... Fred Roberts
Wee See, Strong's Chinese servant ..... Charles Faur

The concluding episode of "The Great Secret" is mainly an explanation which unravels the mystery through a story told by Jane Warren in a series of fade-backs. Zulph is trapped in the headquarters of the Great Seven and in the presence of the Great Master and Strong is forced to listen to Jane's recital of his crimes. She tells that years ago in Alaska, when she was completely in his power, Zulph poisoned the mother of Strong in order to obtain possession of the claim's map and make away with the reward. When the husband returned and learned of the murder of his wife he conceived a scheme of vengeance which included his control over the Secret Seven, as the Great Master. He centered all his energies on the downfall of Zulph, which is now accomplished. At a signal from the Great Master all the members of the gang are rounded up by the police, who spring out from secret panels. The hazardous career of the hero and heroine is blissfully ended by an elaborate wedding. A. G. S.

"A RECKLESS ROMEO"

Two-Reel Comedy, Featuring Roscoe Arbuckle. Released by Paramount.

"A Reckless Romeo" shows us Fatty as a sentimental philanderer, who flirts frivolously in the park, although he has a charming little wife and a vigilant and active mother-in-law. His escapades result in the usual chase by jealous rivals, and, after the police take a hand, Fatty's beauty is seriously marred by numerous bumps and bruises, a solid caking of mud and a marvelously decorated eye. It is necessary to explain this mangled condition when he returns home, so he makes up a touching tale of a persecuted old woman whom he has protected from a gang of gunmen at great personal inconvenience. He pours this story into the sympathetic ears of his wife and mother-in-law, who are overcome at the thought of his heroism. The next evening, however, he takes the two women to the movies and the first picture flashed on the screen is an uplift film on "Flirting in the Park," showing the true incidents in Fatty's escapade which a zealous cameraman had snapped. The revelation causes a panic in the theater, with a final fade-out of the unlucky Fatty beneath the ruins. A. G. S.

GENERAL FILM TO INCREASE ITS SERVICE

Enlargement of Output Means Comedy Series Also

Plans are now well advanced at General Film for a vastly increased service. The public's liking for the better short length releases, such as those most successfully supplied by General Film is to be further satisfied with the addition of new matter equally as good.

The new subjects will have an especial leaning toward comedies, which will mean something to the exhibitor and to the public. For instance, the comedies will come in a series—each unit of the same type and released at regular periods—so that the public will be familiar with the series from the beginning.

In connection with other changes, General Film announces that it will no longer handle "The Barrier." This multiple reel special feature hereafter is to be released through other channels.

PRUNE DIET FOR BILLIE

It was originally expected that Billie Burke would begin work at the Famous Players studio on her first Paramount picture on Monday, April 23, but various unforseen delays necessitated a postponement of the ceremonies on the part of director J. Searle Dawley until Tuesday. On that day Miss Burke was inserted into a boarding house by her director and forced to subsist upon a diet of stewed prunes after the manner of all boarders. The "prune" episode is not to be considered as an indication that "The Mysterious Miss Terry," the production in which Miss Burke will make her Famous Players debut **is a war picture. Prunes** and the boarding house have been synonymous in time of peace as well as of war.

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THOUSANDS of exhibitors write to ask the length of Goldwyn Pictures. Here is our answer:

They will be as long *as the story demands,* or as short as it demands. Pictures free of padding; pictures that are complete yet never drag; pictures that know how far to go *and when to stop.*

In motion pictures we will make the works of Irvin S. Cobb, Margaret Mayo, Edgar Selwyn, Roi Cooper Megrue, Porter Emerson Browne and other famous authors the same tremendous successes that they were in the national magazines and on the stage.

There is a nation-wide demand for vivid, well-told, dramatic and *well-directed* film productions—a demand for power, quality, sanity and cleanliness.

Goldwyn, from the beginning, *hopes to satisfy that demand.*

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Goldwyn Pictures Corporation
16 East 42d Street, New York City
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VITAGRAPH HAS STRONG SUMMER PROGRAM

To Be No Lessening in Quality of Pictures Is Declaration of Company

On the Summer program just announced to be released by Greater Vitagraph through the V.L.S.E. exchanges throughout the country there is said to be not a single weak spot. There are, to be sure, certain pictures that stand out. One that might be mentioned in this class is "The Sixteenth Wife." It is so full of laughter that Director-Manager S. L. Rothapfel of the Rialto Theater, New York, booked it after seeing the picture in its incomplete state and before the titles had been made. "The Sixteenth Wife" is to be released on May 14.

Greater Vitagraph's Summer releases start with "Her Secret," with Alice Joyce and Harry Morey as co-stars, which will be ready for public consumption on April 30.

On May 7 "The Captain of the Gray Horse Troop," a dramatization of Hamlin Garland's novel of the same name, is the offering.

Anita Stewart, playing the stellar role in "Rebellion," will be the release of May 21, which will be followed on May 28 by "The Soul Master," with Earle Williams in the leading part.

For the anticipated hot weather of June and July Greater Vitagraph starts June 4 with "The Magnificent Meddler," by Lawrence McCloskey, featuring Antonio Moreno.

On June 11 the release is "The Question," with Alice Joyce; written by Lawrence McCloskey and directed by Perry Vexroff.

"The Maelstrom," by Frank Froest, directed by Paul Scardon and featuring Earle Williams, supported by Dorothy Kelly and an all-star Vitagraph cast, is the release for June 18.

"Mary Jane's Pa," from Henry Dixie's stage success, and directed by Charles Brabin, is the offering for June 25.

Antonio Moreno is featured in the July 2 release, which is titled "A Son of the Hills."

The balance of the July releases are: July 9, "Richard the Brazen"; July 16, "Lincoln by the Nine"; July 23, "The Message of the Mouse"; July 30, "The Lady Sheriff."

ON LOCAL SCREENS

A triple photo-dramatic feature is presented at the Strand Theater. Vivian Martin and Jack Pickford will be seen in a new photo-dramatic production, entitled "The Girl At Home," by Beulah Marie Dix, from George Middleton's clever story of college life. The third of the series of the O. Henry stories is "Past One at Rooney's," the famous love story of Cork McManus and the girl of the underworld.

Victor Moore appears in a new Klever Pictures comedy, entitled "Invited Out."

The Topical Review this week contains some very interesting and exciting news pictures.

RIALTO

The program of motion pictures at the Rialto this week includes Enid Bennett in "Happiness" as its principal attraction. The story is of a particularly happy, wholesome type, played in humorous vein, with just tears enough in it for proper contrast. Miss Bennett is one of the newer Triangle stars and her portrayal of the leading role in this picture entirely justifies her stardom.

Mr. Rothapfel's absorbing Animated Magazine, which was such an impressive feature of the anniversay bill, has new material from cover to cover, with inspiring incidental music to enliven it.

"His Naughty Thought," a new Keystone comedy, is a first-rate piece of buffoonery and is prominent on the bill. Some interesting views of East Indian palaces and other beauty spots, shown in color, complete the entertainment.

WORLD PICTURES BRADY-MADE

WM. A. BRADY, Director-General.
WORLD-PICTURES
present
MURIEL OSTRICHE
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ARTHUR ASHLEY
in
"Moral Courage"
Directed by Romaine Fielding

HAMPTON DEL RUTH

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WITH KEYSTONE STUDIOS
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Third Annual Term Expires August Re-election Assured

PRIZES FOR SERIAL ENDING

Cash prizes amounting to two thousand dollars will be offered by Pathe to the motion picture public for the best ending to "The Neglected Wife." Pathe's latest serial, based on the famous novel by Mabel Herbert Urner and released May 13. This offer is in line with Pathe's policy of direct co-operation with the exhibitors and is sure to create a wide-spread interest in the serial.

These prize offers will be announced to the public through eighty-two of the most important newspapers in the United States. Slides will also be furnished to the theaters giving the names of the newspapers in which the contest is being conducted.

The Greatest Melodrama Ever Staged

"WITHIN THE LAW"

Bayard Veiller's Phenomenal Success That Ran For Sixteen Months On Broadway

A SPECIAL BLUE RIBBON FEATURE

With ALICE JOYCE, HARRY MOREY

And An All Star Vitagraph Cast

At The Broadway Theatre, New York, NOW.

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Current Release—"One of Many" (Metro).

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A TIMELY RELEASE

Considerable interest attaches to the release by Pathe on April 29 of the two-reel special production entitled "Our Fighting Forces."

By comparative tables, diagrams and pictures the lamentable difference between America's powers of defense and the powers of aggression possessed by other nations is made plain. The amounts expended for these purposes by other nations and the United States are set forth, and the relative strength of the various arms of the national service is shown in a realistic manner.

ANOTHER SULLIVAN SUCCESS

C. Gardner Sullivan, chief of the Triangle-Ince scenario staff, who wrote "Plain Jane," "The Wolf Woman," "Home," "Hell's Hinges" and other screen successes, has recorded another hit with "Happiness," in which Enid Bennett stars. Like "Plain Jane," it is a story of the college campus, but surpasses that play in the abundance of humor and character development.

Sullivan is a man of wide newspaper experience, having served on leading dailies throughout the country. He was born in Stillwater, Minn., and was educated at the University of Minnesota. Graduating from that institution in 1907, he became a reporter on the St. Paul Daily News. Subsequently he worked on newspapers in Minneapolis, Duluth, Des Moines, Sioux City, Omaha, Kansas City, Chicago, Cleveland, Pittsburgh, Philadelphia, Washington, New Orleans and New York.

Later he became a free lance photoplay writer and sold sixty stories to Thomas H. Ince before taking a position on the regular staff. Mr. Sullivan has demonstrated that an author may display individuality of style in screen writings. After seeing "Plain Jane," "Home" and "A Corner In Colleens," the spectator cannot fail to recognize the special Sullivan craftsmanship in "Happiness."

JAXON JOTS

JACKSONVILLE, FLA. (*Special*).—Burns and Stull have just finished their first two-reel "Pokes and Jabs," and their thrilling stunts are expected to put a quietus on some of the calamity howlers on originality. The company left "Jaxonvil" May 2 on the Clyde liner *Apache* to New York, and from there by rail to Providence, R. I.

BILLY BERLIN.

LETTERS FROM PROMINENT PEOPLE STRONGLY APPROVE BENJ. CHAPIN LINCOLN CYCLE

Two Days After Trade Showing of Pictures at the Strand Impersonator of Martyred President Receives Flood of Endorsements

That Benj. Chapin's impersonations of Abraham Lincoln and the father of the martyred president, Tom Lincoln, have struck a popular chord and have likewise satisfied the artistic demands of those who are critical, is evidenced most emphatically by the tremendous number of endorsements received by Mr. Chapin two days after the trade showing at the Strand Theater, New York. Three score or more such letters—all but five from people personally unknown to Mr. Chapin—testified to the pleasure derived from the subjects included in the Lincoln Cycle. Among the writers were such persons as William J. Burns, the noted detective; William Nelson Little, Rr. Adm. U. S. Navy, Retired; Colin Campbell Cooper, the well-known artist; Helen Varick Boswell, president of the Woman's Forum; S. Lesselbaum, secretary Brooklyn Exhibitors; Dr. George Gordon Needham, and many others.

Following are a few of the letters which give a good idea of the general tenor of those received:

Mrs. Burns and my daughter attended and they were loud in their praises of the pictures, and stated they were the best they have ever seen. I consider this a great compliment, in view of the fact that they are both "movie fans." Indeed, they were effusive in their praises of the wonderful pictures, and I hope to have the pleasure of seeing them myself, as soon as you release them.

(Signed) W. J. BURNS,
Woolworth Bldg., Burns Detective Agency.

In my estimation, you have produced the noblest American epic in up-to-date dramatic form. Its thrills are those of the highest human and patriotic emotions; its laughter and tears such as to exalt, not degrade, the hearts of all people. I predict for your Lincoln Cycle the greatest success of anything yet offered in the "movies"; and I am sure its influence will be correspondingly wide, profound and lasting.

(Signed) HAMAY TYNGELL,
27 Madison Ave., Editorial Writer and Critic.

Excellent in every detail, intensely interesting, as fine a production as I have ever witnessed. Would like to have my own countrymen see this masterpiece in my own city.

(Signed) HON. FRANK L. COHEN, R.H.S.
Hotel Ansonia, N. Y., Former Mayor of Glasgow, Scotland.

It was a rare treat to witness the result of brains and culture. And what a result! Many big movie efforts dazzle with magnitude, lavish expenditure of money and time, but here is a moving photo Cycle that reaches the soul. Here is a picture with the universal appeal. Here is that heart interest "thing" that we all strive for in its simplest, purest form. Griffith, Brenon, etc., have done big things, but not one of them has ever reached the height in the moving picture art that Chapin stands upon—alone—the master of heart interest appeal. If the mothers of men count for anything in this world, they will see to it that their sons see the Lincoln Cycle.

(Signed) JAMES R. GARET,
Long Time Stage Director and Dramatist.

I consider it the most perfect film, in conception, in discretion of acting, in discrimination, in selection of incidents, in absence of the theatric and presence of human qualities, and, in cumulative effect, that has been seen! As a document to stir the noblest in man and patriotism in the country, it deserves government support.

(Signed) MISS ADA STERLING,
747 Madison Ave., N. Y., Author, Editor, Playwright and Critic.

I am a constant attendant at the screen theaters, and these Lincoln features are easily the most touchingly beautiful pictures I have ever seen. The principals who assist you in the action have been wonderfully selected. Your Cycle, like the master composers' works, will live for future generations to enjoy.

(Signed) CHAS. A. DEAN,
Imperial Hotel, Real Estate Developer.

All art is a form of self-expression. You expressed the character of Mr. Lincoln through your own thought and feeling, hence the great success of your plays. Your pictures are wonderful. They will live.

(Signed) EDMUND J. MYERS,
703 Carnegie Hall, Musician.

Delightfully interesting and patriotic. A feature that will crowd all playhouses and have a big and continuous run.

(Signed) FLORENCE GRANDT,
1144 Putnam Ave., Bklyn. Public School Teacher

I was most deeply impressed with the pictures I have seen to-day. As I am 72 years old, I lived through the war record of Lincoln—and you can imagine how you have appealed to me. In whatever of influence or example I can be of service in extending the publicity of the pictures I saw at the Strand Theater this morning, and of the others you propose, you may always command me.

(Signed) DR. APPLETON MORGAN,
University Club. Retired lawyer. President N. Y. Shakespeare Club.

Your presentation of Lincoln and his family life is the most tender and powerful picture-drama before the public to-day. The "Call to Arms" is exceedingly timely. It ought to be presented everywhere at once. It will do more good than any amount of talk in showing President Wilson's present difficulties and secure sympathy for him in the trying times through which he is passing. I wish you great success with the Cycle.

(Signed) WM. BREWSTER HUMPHREY,
298 Manhattan Ave., Executive Sec'y American Indian League.

Fine! Wonderful! Truthful! Has "laughter akin to tears." Is the best enlistment argument before the public to-day. Many thanks.

(Signed) WILL N. HARBEN,
854 West 181st St., N. Y. Author

I never felt so great and human, and never was so touched as by the "Lincoln Cycle." It reached the bottom of my heart! Every human being ought to see this.

(Signed) P. BROUNOFF,
147 West 11th St., N. Y. Composer and Lecturer.

The strongest, tenderest, most inspiring thing I have seen presented in this form. A work of immense potential value in building personal character and high patriotism, carried out in a way to hold young and old equally interested and equally charmed. It should be taken up by educational bodies for its instructive value and by the nation for its patriotic appeal.

(Signed) CHAS B. GOING,
14 West 12th St., N. Y. Editor, Salmagundi Club, 140 Nassau St., N. Y.

Compared with the usual run of film exhibits, yours of yesterday seemed to please everybody and was a refreshing change. A good, healthful drama, an historical education which should be at this time a welcome entertainment to the jaded veterans of vitascope shows. Above all, the idea is patriotic and stimulating. I wish you success.

(Signed) WM. NELSON LITTLE,
235 West 76th St., N. Y., Rear Admiral, U. S. Navy (retired).

Your Lincoln Photoplay is an epic of Democracy and I thank you for the privilege of seeing it.

(Signed) ELEANOR ROGERS COX,
8 West 33rd St., N. Y., Author and Poet.

They are superb. That they are unique goes without saying. The Cycle pictures should put you in the Wallingford class promptly.

(Signed) MILTON NOBLES,
139 First Place, Brooklyn. Actor-Playwright.

Many times I felt like crying and many times the humor of it made me laugh. They are, as has been said, the most "moving" moving pictures.

(Signed) ELIZABETH CHRISTIAN FOSDICK,
1 West 67th St., N. Y.

The most remarkable impersonation and representation of the day so far as we know. The spirit is in direct sympathy with the times. Such a characterization is to be commended in the highest terms.

(Signed) MRS. FRED W. MEIER,
468 Riverside Drive, N. Y.

EXHIBITORS' CIRCUIT ELECTS

S. L. Rothapfel Chosen President and Organization Is Perfected —Plan as Announced Is to Raise Standard of Industry

With possibilities of perhaps far-reaching character in the development of its plans, the organization of the First National Exhibitors' Circuit was officially perfected last week and officers elected. The members of this organization, some fifty in number, control in the neighborhood of $20,000,000 worth of motion picture theaters in all parts of the United States. They have incorporated under the laws of the State of New York with $50,000 worth of capital stock, full paid and non-assessable. The officers elect are: President, S. L. Rothapfel, of the Rialto, New York City; vice-president, T. L. Tally, Los Angeles, secretary-treasurer, Harry O. Schwalbe, Philadelphia. The directors are the three officers named and Frederick Dahnken, San Francisco; Robert Lieber, Indianapolis; Aaron Jones, Chicago, and Earl H. Hulsey, Dallas, Tex.

Purposes Explained

"The purposes of our organization," said Mr. Rothapfel, at the conclusion of the meeting, "are to band ourselves together for our mutual advantage, to exchange ideas, and to raise the standard of the entire motion picture industry to a higher level. The Board of Directors has been given unlimited power to buy, lease, or otherwise procure films on the open market. Once purchased, the film becomes the exclusive property of the Circuit. Each member will control the rights to it in his respective territory and can dispose of it as he sees fit.

Not to Antagonize

"It is not our purpose to antagonize any department of the picture industry nor to put anyone out of business. Our organization will not injure the exchange man. It will create competition for certain productions and we feel sure it will foster and encourage the manufacturer of better pictures. The details of the method for purchasing the pictures we want remain to be worked out, that being left to the discretion of the board of directors."

THREE FAVORITES ON TRIANGLE PROGRAM

Wilfred Lucas, Lillian Gish and Dorothy Dalton to Appear in New Features

Particularly interesting to admirers of Triangle productions is the announced program of May 20 features. Wilfred Lucas and Lillian Gish will be co-starred in a story of strong and vivid characterization, entitled "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a rattling comedy drama of life in a fashionable Southern community known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Teaffe, Lillian Hayward, and other well-known Ince players, who are screen favorites.

Director Chester is now filming the final scenes of "Madame Bo-Peep," in which Seena Owen will be starred, at the Triangle studios in Hollywood, California.

This will be a screen version of O. Henry's story "Madame Bo-Peep of the Ranches," written in the heyday of the great American author's success.

It is said that Seena Owen appears at her best in this dramatic story of the Texas sheep country. She will be supported by A. D. Sears, F. A. Turner, and other capable Triangle players.

STARTS WORK IN OGDEN

Lillian Walker, the well known motion picture actress, arrived in Ogden last week with a staff of directors to begin work with the Ogden Motion Picture Corporation on their first picture, "The Lure of the Ages."

STUDIOS AND OFFICES, RIDGEFIELD PARK, N. J.

New York Trade Showing Given at the STRAND THEATRE, 10.00 A. M., April 20

BENJAMIN CHAPIN

IN

THE LINCOLN CYCLE

Presented by the Charter Features Corporation
Benjamin Chapin, President and Director
Miss Lucile Chapin, Chief Assistant

Four features shown at the Strand April 20:

MY MOTHER—"The Spiritual Man"
MY FATHER—"The Physical Man"
MYSELF—"The Lincoln Man"
(In these pictures Mr. Chapin plays both "Tom" Lincoln and President Lincoln)
THE CALL TO ARMS

In the near future a trade and professional showing of another group of the Lincoln Cycle Pictures will be presented, including:

"OLD ABE"
Lincoln's story of his grandfather.
(Mr. Chapin plays the parts of the two Abraham Lincolns.)

"AT THE SLAVE AUCTION"
Lincoln's trip to New Orleans.
(Mr. Chapin plays young Lincoln at age of twenty-one.)

"THE PRESIDENT'S ANSWER"
A war-time feature.

FROM THE MOVING PICTURE WORLD.

"THE LINCOLN CYCLE"

Benjamin Chapin's Pictorial History of the Great Emancipator an Epoch Making Event in Screen Production—Four Instalments Shown.

REVIEWED BY EDWARD WEITZEL.

The term "human documents" will never be more fittingly applied to any form of records relating to the lives of the leaders of men than to the series of feature motion pictures produced by Benjamin Chapin under the title of The Lincoln Cycle. The first four releases dealing with The Great Emancipator are entitled "My Mother," "My Father," "Myself" and "The Call to Arms," and it is not over stating their importance to claim that they are an epoch-making event in screen production. In fact, not only every man, woman and child in the United States, but every lover of liberty in the civilized world owe a debt of thanks to their creator.

No finer or more impressive lesson in patriotism and right conduct is to be found than in the life history of Abraham Lincoln, and the truth and skill with which this lesson is set forth in the Chapin pictures is beyond all praise. They make clear the influences that moulded the character of our best loved president, and reveal with unmistakable lucidity the kind of Americanism for which he stood. Their use as propaganda at the present time would prove a powerful aid to the cause of that freedom for which the United States has entered the great war.

To accomplish the result for which he has long labored Benjamin Chapin has brought a love and zeal that are nothing short of being apostolic. The form in which he has cast his cycle admits of no perceptible improvement. To commence with, high as it ranks as an educational force and an authentic record of one of the chief figures in history, it has the almost inestimable advantage of being entertainment in the best sense of the word. The body of spectators that gathered at the Strand theater, New York, to witness the first showing of the pictures, laughed, cried and applauded with a wholehearted enthusiasm that left no doubt as to the success of this important feature in any work intended for public exhibition.

The general plan of the series is to show Lincoln in the different numbers after he had become president, and then to have him relate in that inimitable way of his some story of the past that is rich in humor and pathos and self-revelation. Correct reproduction of the life and incident described is a feature of the entire series, and keen judgment and perfect sympathy are shown in the choice of material.

The homely pathos and touching beauty of the opening number, "My Mother," has never been surpassed. Only in Barrie's book on a similar theme can an equal tribute to motherhood be found. The effects of his mother's teachings help one to understand the man who fought so hard to keep the North and South from going to war, and who battled so fearlessly for the cause of humanity once the die was cast. It also illuminates the tender human side that made Lincoln so ready to shield his boys from the just displeasure of his wife and never to turn a deaf ear to the pleadings of some other boy's mother when his life had been demanded by the law. The pains Nancy Hanks took to teach her son to read and the scene around her grave make a lasting impression and form a just acknowledgement to this splendid woman, born in a log cabin and reared in poverty. The boy Abe also becomes a figure of love and devotion, but never beyond the errors of youth. In "My Father" the character of Tom Lincoln is brought prominently into view and treated with the same kindly but truthful revelation. "Myself" and "The Call to Arms" have the historical worth and personal charm of the preceding numbers and the same unfailing humor. The incident where Willie and Tad Lincoln play "hookey" and go swimming and then prevail upon their father to help shield them from the wrath to come, is a laughable incident that serves to make the trying hours just before Fort Sumter was fired upon more solemn by contrast.

As the author of the scenarios and general director of the Cycle, and also as the impersonator of Abraham Lincoln and Tom Lincoln, his father, Benjamin Chapin's meed of praise must surely be a generous one. His unique fitness for the part of Abraham Lincoln has long been conceded, and he is quite as successful in his acting of Tom Lincoln. His domination of the entire acting force has insured an unbroken line of correctly directed situations, upon which neither time nor money have been spared.

LATE NEWS OF THE COAST DEFENDERS

Live Gossip Concerning the Motion Picture Folk and Studio Doings in California

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—Anita King has gone to New York for a pleasure trip.

C. H. Christie expects to be in Gothamtown by May 1.

Walter Morton has returned to New York by now, after a couple of years in the West. He left for the East last week to keep an appointment made over the long-distance telephone with a company desirous of Mr. Morton's services in the direction of a noted vaudevillean just signed for the screen.

There are nineteen companies at work at Mack Sennett's Keystone plant. Said nineteen companies comprise three hundred and fifty people.

William Farnum is to hit the Eastern trail upon completion of the photoplay on which he is working at the Fox Studios, under Frank Lloyd's direction. With him in the cast are Jewel Carmen, Marc Robbins, J. Raymond Nye, A. Burt Wesner and Lula May Bowers. It has been two years since Mr. Farnum has seen his home at Sag Harbor, and he plans a Summer vacation there.

Douglas Fairbanks is at work on one of the stages at the Lasky studio. He has obtained for himself a wonderful home in Hollywood, so now the guards on the sightseeing busses have a new object of interest to point out to interested spectators.

George Beban and others of his Morosco company, under the direction of Donald Crisp, have gone to Bear Valley to work out Mr. Beban's next picture.

Plans for Hawaiian Girl

The Lasky Company has interesting plans for the future of Lehua Waipahu, the clever dancer who appeared opposite Sessue Hayakawa in "The Bottle Imp." Margaret Loomis is the American name of this actress and Loomis is the name she will use in forthcoming film productions.

Charles Ray as "The Millionaire Vagrant," a story by J. G. Hawks, does some excellent work. Sylvia Bremer plays opposite Mr. Ray and the others in the cast are J. Barney Sherry, Jack Gilbert, Elvira Weil, Walt Whitman, Josephine Headley, Aggie Herring, Dorcas Matthews and Carolyn Wagner. Victor L. Schertzinger is director of this story and Paul Eagler is the cinematographer.

The names of Fred J. Balshofer, Harold Lockwood, Bennie Zeidman, Richard V. Spencer and Robert T. Kane have appeared for the last two week-ends on the register at the Arrowhead Hot Springs Hotel near San Bernardino. Thus do the tired film men recuperate from the week's activities. Frances Guihan of the Balboa scenario department, is writing Jackie Saunders's newest story, which, incidentally, will be the sixth of Jackie's Mutual series. Director Sherwood MacDonald is filming this Saunders picture.

Some of the California foot-hills will be fenced in when the plans made this past week by President Albert E. Smith and Studio Manager W. S. Smith of the Vitagraph Company reach completion. A blueprint will be ready in a few days, which will show the new Vitagraph Hollywood plant as it will be by the end of a few months. A new office building and a high fence that will surround the Vitagraph studio property are two of the improvements promised for this film plant.

Vola Vale, Leon Perdue, Daniel Gilfether and Henry King as co-stars with Little Gloria Joy appear in the first "Little Mary Sunshine" picture of the new baby-series at the Balboa plant.

With a policy for $150,000, as recompense to his firm should anything happen to Isadore Bernstein, the latter is suspicious of a variety of things that heretofore held no significance for him. So one recent day, when he saw Jack Lippman and Al Norton, treasurer and business manager of the Bernstein Film Corporation, toying carelessly with a stick of dynamite, Mr. Bernstein was heard to exclaim: "I'd just as lief not be so valuable dead!"

Antonio Moreno, between work for Director William Wolbert's "The Lady Sheriff" feature, is making scenes with a horse of the real wild-west variety, which will be a part of the first picture Mr. Moreno will make when he returns to the Brooklyn studio of the Vitagraph Company within the next few weeks.

H. O. Davis, vice-president of the Universal Company, had Congressman L. P. Padgett as his guest at the film city one recent day, where he was able to show the congressman not only "everything under the sun," but a number of things under the water as well, among them being a submarine.

Reproducing Nome Street

An exact replica of Nome's principal and only street is one of the novel sights at present at Inceville. The street set was made for the Dorothy Dalton picture, in which Miss Dalton will be supported by Kenneth Harlan, Melbourne MacDowell, Carl Ullman, Walter Perry, Aaron Edwards, Milton Ross and with Margaret Thompson in an important role.

Fritzi Brunette's splendid work with the Selig Company has earned her a desirable engagement at the Lasky studio in a Sessue Hayakawa picture.

William S. Hart has just completed his first picture under his new contract with Thomas H. Ince. J. G. Hawks is the author of the Hart story, in which Sylvia Bremer, Alma Reubens, William H. Bray, Mildred Harris, Cleo Morrow and Elvira Weil have strong supporting roles.

Tsuri Aoki, who before her entry into pictures was known as "The Japanese Song-Bird," may return to the musical-comedy stage, if certain arrangements now under negotiation with an Eastern musical production materialize.

Gale Henry will appear as "A Red Sapphire" in a Joker one-reel comedy.

H. O. Davis has given over a newly-purchased book, "The Field of Honor," by Brand Whitlock, to Director Allen J. Holubar for production. Roy Klaffki will be the cinematographer to work with Mr. Holubar on this picture, in which Louise Lovely will play opposite the director-actor.

Georgia French, a five-year-old brunette "with ideas," put some of the latter into practice one recent day when, presenting herself at a Hollywood photographic studio, she requested that "vampire" pictures be made of her. The result was a set of photographs that would do credit to one of our best-sellers in the vampire line. Little Georgia will be remembered for her work in several productions of Lois Weber's. She is the daughter of George French of the Christie company.

Bessie Love's first picture under the supervision of Thomas H. Ince is nearing completion in northern California, where Director Paul Powell took the Bessie Love company. L. V. Jefferson is the author of the Love script.

Franklyn Farnum, Brownie Vernon and Claire McDowell have the three leading roles in a new Universal five-reel comedy-drama entitled "The Clean-up."

Marjorie Dawn, the Lasky ingenue, who has been studying all winter with a private tutor, is glad that "Sprig has cub," because now her lessons are over.

At the David Horsley studio, Director Milton Fahrney is busy on a new George Ovey production, which affords splendid opportunity both to Mr. Ovey and Claire Alexander.

William Franey, leading comedian of the Universal-Joker company, is one of the several film folks who commute daily from the beach at Santa Monica and Venice to film plants in Hollywood.

Mildred Harris has been chosen to play opposite William Desmond in a new Ince-Triangle production, written by John Lynch and J. G. Hawkins.

Eddie Lyons and Lee Moran, with Edith Roberts as ingenue, will be in a "Jilted in Jail" comedy, now being filmed at Universal City.

J. P. McGowan has taken his Helen Holmes company to San Francisco where a week of picture making will keep them all busy. Mr. McGowan's picture-plans for the next two weeks will keep this company down in San Diego and other locations distant from the Los Angeles Signal studios. The completion of "The Railroad Raiders" serial is the ambition which keeps this company thus active.

S. S. Hutchinson and John R. Freuler have big and other plans for the McGowan company upon the completion of the Signal serial.

A new Crane Wilbur story is in the process of making at the Horsley plant.

Harold Ryerson, publicity man for the Bernstein studio, has gone with Naval Militia as ensign.

Carol Halloway, who plays opposite William Duncan in the Vitagraph serial, "Hearts of Flame," believes that William K. Vanderbilt is emulating her example in tearing up lawns and flower-beds and converting them into potato patches. Miss Halloway's garden, unlike that of Mr. Vanderbilt, however, boasts of but a thirty-foot square plot, which, formerly was a rose-garden.

Kathleen Kirkham, who played Mrs. Fayne in "The Eyes of the World," a recent Clune picture, has been engaged for the new William Russell production just started at the American Film studio at Santa Barbara. Francilia Billington and Miss Kirkham have the female leads opposite Mr. Russell. Edward Sloman is the director of this picture.

Balshofer Is Host

Fred J. Balshofer was host to a party one recent night on the commemoration of Harold Lockwood's birthday. At dinner with Mr. Balshofer were Harold Lockwood, Lester Cuneo, Lucille Young, Edna Paulson, Lillian Nertler, Edith Kessler, Marjorie Bilnn, Richard V. Spencer and Wiley Gibson.

Director Frank Reicher, after finishing the second Margaret Illington production, has been granted a three week's vacation, which Mr. Reicher has chosen to spend hobnobbing with the other directors on the Lasky lot.

A complete renovation of the grounds of the David Horsley studios has been begun under Norman Manning's direction. Incidentally, Mr. Manning is building himself a four-room bungalow on the studio site, as his activities at the Horsley plant are so many that he has chosen the convenience of a home at the studio.

W. A. S. Douglas, general manager of the Lasalida Films, Inc., has gone with a print of Baby Marie Osborne's first new Pathe picture, "When Baby Forgot." It is in five reels and a pre-view of this feature meant a big attendance highly enthusiastic over the production, which was directed by W. Eugene Moore.

NEW BEBAN PICTURE FROM LASKY

"The Marcellini Millions" Ready—"Unconquered" Is Latest Fannie Ward Film—Other News

George Beban, the famous character actor, again appears on Paramount's list in "The Marcellini Millions," the release date being May 14. The story was written by Edith Kennedy and prepared for the screen by the author and Mr. Beban in collaboration. It was directed by Donald Crisp, who has presided over all of Mr. Beban's recent photoplay successes. An exceptionally large cast of well-known players appear in support of Mr. Beban, including Helen Jerome Eddy, Pietro Sosso, Henry Woodward, Eugene Pallette, and Adele Farrington.

NEW ESSANAYS

Filming of "The Night Workers," Marguerite Clayton's forthcoming Essanay feature has been completed. The film is in the factory now and will be completed within a few days. Trade showings already have been announced at all Kleine-Edison-Selig-Essanay branch offices. The production will be released May 21.

Heralded by a nation-wide advertising campaign, "The Trufflers," was released May 7. This feature, produced by Essanay, is a picturization of Samuel Merwin's famous story of that title.

NEW NEWARK THEATER

Apfelbaum and Apfelbaum have sold four store buildings on plot 104 x 282 x 109 x irregular, at 907 to 915 Broad Street, Newark, N. J., for the Third Presbyterian Church to Frank G. Hall for $600,000 cash. The property is directly opposite the City Hall and will be improved with a motion picture theater to cost $350,000. The store buildings on the site were erected, after the church had been razed, at a cost of $75,000. The new owner proposes to incorporate these in his building plans by locating the theater on the rear of the plot.

Fannie Ward, who was last seen upon the screen in "The School for Husbands," in which she scored a distinct personal success, will next be starred by the Jesse L. Lasky Feature Play Company in "Unconquered," an unusually powerful dramatic story written by Beatrice C. De Mille and Leighton Osmun.

In "Unconquered" there appears the strongest cast which has been assembled in any one Lasky production since "Oliver Twist," including in support of Miss Ward such distinguished players as Hobart Bosworth, Tully Marshall, Jack Dean, Mabel Van Buren, Jane Wolfe, and little Billy Jacobs.

Having completed the Egyptian desert scenes in "The Undying Flame," which will mark her first appearance as a Lasky-Paramount star, Madame Petrova and her company will leave St. Augustine and return to the company's studio at Fort Lee this week.

While she is at work upon her first Lasky-Paramount picture, Madame Petrova is studying the script of her next picture, and has already had several consultations with Director Tourneur concerning the new story.

Mae Murray has begun work on a photoplay version of George Middleton's "At First Sight," which is being staged in the Famous Players-Lasky eastern studio in accordance with arrangements completed with Mr. Lasky.

VANDERGRIFT FARM NOW STUDIO

WELLSBURG, W. VA. (*Special*).—The famous Vandergrift "million-dollar-farm," just east of this city, will be used as a moving picture studio, the Milo Film Company of New York having leased it for that purpose. A number of the actors and actresses have already arrived. The property is now owned by W. H. Brinker, formerly of Pittsburgh.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Valentine Girl, Marguerite Clark, April 23.
Heart's Desire, Marie Doro, April 30.
Her Better Self, Pauline Frederick, May 21.

LASKY
The Girl at Home, Vivian Martin, Jack Pickford, April 26.
Sacrifice, Marguerite Illington, May 5.
The Primrose Ring, Mae Murray, May 7.
The Silent Partner, Blanche Sweet, Thos. Meighan, May 10.
The Undying Flame, Madame Petrova, May 24.
Freckles, Louise Huff and Jack Pickford, May 28.
Unconquered, Fannie Ward, May 31.

MOROSCO
The Marcellini Millions, George Beban, May 14.
The Highway of Hope, Kathlyn Williams, House Peters, May 17.

PALAS
The Lonesome Chap, House Peters, Louise Huff, April 19.

PATHE GOLD ROOSTER

THANHOUSER
When Love Was Blind, Florence La Badie, April 15.
Hinton's Double, Frederick Warde, May 6.

ASTRA
May Blossom, Pearl White, Hal Forde, May 8.
The Record, William Courtney, May 13.

GREATER VITAGRAPH

The Hawk, Earl Williams, April 23.
Her Secret, Alice Joyce, Harry Morey, April 30.
The Captain of the Grey Horse Troop, Antonio Moreno, Marc MacDermott, May 7.
The Sixteenth Wife? Peggy Hyland, Marc MacDermott, May 14.
Clover's Rebellion, Anita Stewart, May 21.
The Soul Master, Earle Williams, May 28.

BLUEBIRD

The Girl in the Checkered Coat, Dorothy Phillips, April 23.
The Clock, Franklyn Farnum, April 30.
Little Miss Nobody, Violet Mersereau, May 7.
Treason, Allen Holubar, Joseph Girard, May 14.
The Flashlight Girl, Dorothy Phillips, May 21.
Southern Justice, Myrtle Gonzales, May 28.

BRADY-WORLD

Forget-Me-Not, Kitty Gordon, April 16.
Darkest Russia, Alice Brady, April 30.
Mothers of France, Sarah Bernhardt, May 7.
Moral Courage, Muriel Ostriche, Arthur Ashley, May 14.
Yankee Pluck, Ethel Clayton, Montague Love, May 21.
Maternity, Alice Brady, May 28.

TRIANGLE

FINE ARTS
Cheerful Givers, Bessie Love, April 22.
Hands Up, Wilfred Lucas, April 29.
Might and the Man, Lincoln, Myers, May 6.
The Man Who Made Good, Allen Devereaux, May 13.
Souls Triumphant, Lucas, Gish, May 20.

KAY-BEE
The Desert Man, W. S. Hart, April 22.
The Pinch Hitters, Charles Ray, April 29.
The Snarl, Bessie Barriscale, May 6.
The Snarl, Bessie Barriscale, May 6.
Happiness, Enid Bennett, May 13.
Wild Winships, Widow Dalton, May 20.
K. E. S. E.

EDISON
The Builder of Castles, Marc MacDermott, Miriam Nesbitt, April 16.
The Tell-Tale Step, Shirley Mason, May 28.

ESSANAY
Skipper's Bubble, Bryant Washburn, Hazel Daly, April 23.
Skipper's Big Idea, Bryant Washburn, May 7.
The Door of Dread, Nell Craig, May 21.

SELIG
The Faith of Nancy, Bessie Eyton, April 30.
The Mystery of No. 47, Ralph Herts, May 14.

METRO

ROLFE
The Millionaire's Double, Lionel Barrymore, April 30.
Sowers and Reapers Emmy Wehlen, May 7.
The Belle of the Season, Emmy Wehlen, May 13.
The Beautiful Lie, Frances Nelson, May 21.
The Greatest Power, Ethel Barrymore, May 28.

YORKE
The Secret Spring, Harold Lockwood, May Allison, May 6.

COLUMBIA
God's Law and Man's, Viola Dana, April 23.

POPULAR
The Soul of a Magdalen, Mme. Petrova, May 14.

UNIVERSAL

The Flower of Doom, M. K. Wilson, Gypsy Hart, April 16.
The Hero of the Hour, Jack Mulhall, April 23.
Eternal Love, Douglas Gerrard, Ruth Clifford, May 7.

MUTUAL

The Wild Cat, Jackie Saunders, April 23.
The Debt, Marjorie Rambeau, Whose Wife? Gail Kane, April 30.
The Frameup, William Russell, May 7.
Hedda Gabler Nance O'Neil, May 7.

ART DRAMAS, INC.

APOLLO
The Great Bradley Mystery, Alma Hanlon, April 23.
The Mystic Hour, May 21.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.

ERBOGRAPH

The Inevitable, Anne Q. Nilsson, April 16.
Little Miss Fortune.

VAN DYKE
One Woman's Ordeal, Jean Sothern, April 30.

FOX

She, Valeska Suratt, April 23.
Royal Romance, Virginia Pearson, April 30.
American Methods, William Farnum, April 30.
A Small Town Girl, June Caprice, May 7.
The Book Agent, George Walsh, May 7.

ARTCRAFT

Broadway Jones, Com. Dr. Geo. M. Cohan.

SELZNICK

The Easiest Way, Clara Kimball Young, March.
The Law of Compensation, Norma Talmadge, April.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

CARDINAL

Joan, the Woman, Geraldine Farrar.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

FRIEDMAN

A Mormon Maid, Mae Murray.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.

D. W. GRIFFITH

Intolerance.

JAXON

Strife, George LeGuere.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

SELIG SPECIAL

Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

SHERMAN ELLIOTT

The Crisis.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Marcarita Fischer.
Hell Morgan's Girl.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
Mystery of the Double Cross (17th). Into the Thin Air (Mollie King, April 29.

KALEM
The American Girl (11th), The Trapping of Two-Bit Tubbie.
A Daughter of the Daring (10th), The Secret of the Lost Valley.

METRO
Great Secret (18th), The Crafty Hand, Francis X Bushman, Beverly Bayne.

"THAT was some stunt that Pearl White did the other day," remarked the Truculent Poet, as he entered the Cafe Nemo after the other members of the Cormorants Club had already found their accustomed places. "Ridin' a steel beam up to the top of a skyscraper isn't an easy job for an ordinary person."

"But," corrected the Gentle Critic, "Pearl isn't an ordinary person."

"I know—but she's a woman."

"Well—women are as brave as men—some of them," said the Man in the Corner.

"It takes some nerve to work in a serial anyhow—and Pathe has pulled some thrillers, you know, in that direction."

"I allus imagined, since I got into this here picture game," reflected the Poet, "that I'd make a hit as a hero of a serial. You see, with my appearance and figger and my darin' I reckon I could give most of 'em cards and spades. Why, when I was master of the *Pardy*, I went through experiences that'd make some of these pictures look like child's play. Ask some o' my friends."

"Yes," ruminated the Orator, "many a schooner some of them have watched sailin' over the bar, so I guess they'd know about your experiences all right."

"There was one," said the Poet, reminiscently, "that sticks out in my mind—it happened in '93, when the *Pardy* was a handsome craft for a scow. I had a smackin' good crew—there was Pete Milne, Tom Kennedy, Ben Grimm, Barremore, Tidden, Graves—and a lot more, as fine sailors as ever stepped aboard a sea-goin' hack at midnight on Broadway. Did you ever hear of the Pirate of the Lakes? Well, he was rampant about that time; dash my toplights, he must have been a smooth article; he'd turn up in all sorts of unexpected places—regular Silent Menace. He had a fast rakish schooner what carried two guns for'ard and he'd sunk a couple of freighters and robbed the money chests of a lot of passenger boats bound for the North.

"I was leavin' Chicago with a cargo of hides and taller and was just ready to pull up anchor when a stout chap came runnin' up the gang plank an' calls for the Captain. I came out an' he begged me to take him as a passenger as far as Buffalo. He offered me a good price an' I accepted. The second day out, while I was sittin' in my cabin lookin' over some charts an' havin' a quiet glass of grog, he comes in an' sticks a gun into my chest:

"'Gimme them diamonds,' he hisses.

"'What—?' I gasps an' then I remembers. I'd been entrusted with a package of jools by a friend of mine—a jeweler in Chicago—to give to a feller at Silver Creek.

"'I'll see you in Hellogoland first,' I says. But he just shoves his face closer —'I'm the Pirate of the Lakes,' he says.

"I was all of a tremble, but suddenly I looked past him an' saw Tidden, with his finger alongside his nose—to show craftiness—lookin' in at the hatch. I throws up my hands and the Pirate began to go through my clothes, when suddenly in busts the whole crew and jumped on his neck. So Fritz saved my life and the diamonds and we all shared in the reward for the Pirate's capture—that's how Tidden got his Ford."

* * *

"Speaking of diamonds," said the Orator, "I hear from Mutual that Agnes Eyre, in Powell pictures, wears them in her teeth. She says that she can masticate better because the cutting edges of her molars are absolutely impervious to wear and can enable her to get away with the toughest dishes on Broadway."

"Gosh," reflected the Poet—"imagine looking in Agnes's mouth on a dark night—it'd be like gazin' through a subway tunnel."

The others looked at him with surpreme disgust.

* * *

"Funny how these screen actresses love animals," he continued unabashed. "There's Jackie Saunders of Balboa. In her latest Mutual picture she uses a tame rat, and a Maltese cat—and she has some pet snakes at home that she tried to induce the director to let her use in the film, but he drew the line."

"Animals add a lot to pictures," said the Critic.

"That's true," mused the Poet. "I wrote a poem on the subject—here, I'll read it for you." He fished a manuscript from his pocket and perpetrated the following atrocity:

"There is nothing so fine on the screen as the kine
Which wend slowly home o'er the lee;
There is nothing so cute for the film folk to shoot
As a highly trained, tractable flea.
There are boa-constrictors and Little Neck Clams,
Baboons and Parrots and truculent rams,
Zebras and Ostriches, lions and whales;
Goats without noses and cats without tails—
Why the screen's a menagerie, really, it's true,
And the average studio looks like a zoo."

"That," observed the Man in the corner, "is the effect of too much ginger ale. Come along—you've had enough."

And they dragged the Poet, still declaiming, into the shadowy night. . .

FROM FAR AND NEAR

(By Mirror Correspondents)

LAWRENCE, MASS. *(Special)*.—Much interest is manifested here in the recent announcement that on April 23 will be released William Fox's picturization of Sir Rider Haggard's famous novel, "She," with Valeska Suratt in the mighty role of Ayesha.

Ben Taggart, who is in her support, is well and favorably known here and has a vast number of admirers, having been here on a previous occasion for a season with the Malley-Dennison Stock company. "She" will be presented at the Broadway.

Charles E. Blaney, author, moving picture promoter, husband of Cecil Spooner and manager of the Cecil Spooner Stock company, whose address is given as 47 Broadway, Lawrence, Mass. (The Franklin House), on April 9 filed in Boston a petition in bankruptcy. His liabilities aggregate $269,595.59, which is due to about one hundred unsecured creditors, and there are no assets.

The principal creditors are the Strobridge Lithographing Company, New York, $55,995; Shubert Theatrical Company, New York, $27,977, and the Amphion Academy Company, Brookline, $41,446, all for judgments; Empire Square Realty Company, N. Y., $40,279, for rent; National Printing and Engraving Company, $26,375, and the U. S. Print and Lithographing Company, $19,375, both of New York, for printing.

W. A. O'REILLY.

MILWAUKEE, WIS. *(Special)*.—The Saxe Feature Film Company, with offices at 505 Jewelers Exchange, Minneapolis, Minn., is the latest film distributing concern to enter the midwest field. Thomas Saxe of Milwaukee is head of the company and his brothers, William of Minneapolis, and John of Milwaukee, are also interested.

The Saxe Brothers are among the best known motion picture men in this part of the country. They own seven theaters in Milwaukee, where they opened the new Miller recently, and the Strand Theater in Minneapolis.

R. E. Bradford, formerly manager of the Triangle offices in Minneapolis, and who has been head of the Universal branch here for the past month, will manage the Saxe Exchange, taking charge next week.

Three new features have been purchased by the Saxes for immediate release in this territory. They are "Enlighten Thy Daughter," "Idle Wives" and "Beware of Strangers."

It is understood that the new company will purchase a number of other big pictures in the next few weeks.

CAROLINE BEEDE.

LOUISVILLE, KY. *(Special)*.—Marcus Loew, a New York motion picture and vaudeville magnate was in the city recently and it is announced that a theater will be secured here, and Louisville will be in the circuit of houses controlled by Manager Loew, embracing Indianapolis, Memphis, Knoxville, Chattanooga, Atlanta, Birmingham and Washington.

A Bill has been introduced in the Kentucky Legislature now in session, providing for a Board of Censors for moving pictures to be composed of three persons, one of whom shall be a woman. The Board to be appointed by the Governor and each member salaried.

CHARLES D. CLARKE.

CHICAGO, ILL. *(Special)*.—Jesse Lasky stopped off here recently en route to the Lasky studio in Hollywood, Cal., and took in "Joan the Woman," which is at the Colonial. That picture opens in Indianapolis, Ind., April 22, and started in Philadelphia, Pa., April 16.

The board of education adopted a resolution last week in which a protest was registered against the "lax manner" in which the moving picture censorship is being conducted in Chicago.

Ned Holmes, who is connected with Jones, Linick & Schaefer's picture interests, is at Indianapolis, Ind., where the Lasky-Farrar-De Mille picture, "Joan the Woman" opens April 22. Mr. Holmes is general manager of booking and exhibition for Illinois and Indiana, the territory controlled by Jones Linick & Schaefer.

The Motion Picture Exhibitors' League will hold its next meeting in the Coliseum annex (second floor) under the same roof where the seventh National Exposition of the Motion Picture Industry is held. The date will be July 14-22.

The United Producing Company, a Canadian concern, has taken "The Birth of a Nation" for Western Canada.

SCHENECTADY, N. Y. *(Special)*.—As the result of a temporary injunction issued by Supreme Court Justice William P. Rudd of Albany, the moving picture theaters were again open on Sunday, April 15. The injunction was issued on application of counsel representing the Moving Picture Men's Association. The association contended that inasmuch as Frank Frayne manager of the Palace who was arrested for keeping his theater open on Sunday, April 1, was acquitted by a jury in Police Court, further arrests would be improper and without justification. The temporary injunction is returnable April 28, when argument will probably be made to make the injunction permanent.

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